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HUNGARIAN SCULPTURE

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PUBLISHER'S PREFACE

This album is a guide to Hungarian sculpture from its earliest period in the 11th century down to the present day. The album does not lay claim to scientific thoroughness, either in the appreciation of the various phases of sculpture or in the number of works of art dealt with. The compilers of the present volume were only led by a desire of affording English readers a glimpse of the richness of Hungarian sculpture, its specific national character, as well as a brief outline of the significant phases of its history over almost one thousand years, concluding with a review of contemporary sculpture.

The plates are divided into three parts. Part One contains the relics from the 12th to the 18th century; Part Two presents the outstanding examples of Hungarian sculpture between 1800 and 1944; and Part Three includes the best works produced since 1945.

The reader may be surprised to find that Part Three, which covers only a short period of history, contains many plates in comparison with a century and a half of sculpture, thus testifying that after the Second World War Hungarian sculpture took a new lease of life. During the last decade sculptors have made numerous statues and other plastic works for public squares and buildings, as well as works of art for exhibitions. To put this lively sculptural activity in a true perspective, one ought to bear in mind the horrible devastations of the last war which left behind a Hungary whose people were for the first few years taken up with providing for their daily needs.

Two main factors contributed to the fact that in these years many fine works of art were produced by the older generation of sculptors, and many a new talented artist came to the fore. One is the numerous commissions from the State and public institutions and the other the pulsating rhythm of national construction, which is stimulating artists to create. This upswing was facilitated by the circumstance that even in the heyday of formalism and revolution of styles the majority of Hungarian sculptors never lost sight of the criteria of realistic representation and lucidity of expression. The Hungarian sculpture of today continues a living tradition of realism when it strives for socialist realism. Part Three illustrates its achievements so far.

In presenting this album, the publishers hope to succeed in making a contribution to the universal history of art by providing a key to unlock a little known domain of a national art.

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HUNGARIAN SCULPTURE

The student of sculpture will find abundant and comprehensive material to help him follow the evolution of this art in Hungary through all its phases, from the foundation of the Hungarian State at the beginning of the 11th century until the present day. After the Magyar tribes had settled down on the land, the social fabric of the new-born State was getting feudal. Contemporary works of art bear the stamp of reforms carried through by St. Stephen I. (997—1038), first King of Hungary, and the ideological support of the Church, which was the mainstay of the centralized power of the King. The foundation of churches gave rise to a flourishing ornamental sculpture around the places of worship and churchyards and left to posterity a great number of ingenious architectural fragments, carvings of biblical subject and chiselled tombstones. The Székesfehérvár sarcophagus of Stephen I. is believed to have been made shortly after the great King's death. In museums and stoneyards there are numerous fragments dating from this earliest Hungarian period of Romanesque sculpture. Though highly stylized, these sculptures are peculiar pieces of decorative art revealing a skilled technique in animal and floral carving. Figural ornaments were becoming common on capitals of columns and corbels of churches. In a hundred years a thriving building sculpture had sprung up in Hungary, and although most monuments of mediaeval sculpture perished in a succession of historical cataclysms — in wars that brought destruction and ruin — those scattered relics which have survived bear witness to a most refined art of carving. Beside the stone monuments of Somogyvár, Vértesszentkereszt and Esztergom the high artistic level attained by the Hungarian sculptors of the 12th century is best seen in the contemporary ornamental sculpture of the Pécs Cathedral. The masters of the Pécs school had even sufficient skill to try their hand at carving group reliefs of quite complex design.

Naturally, such a degree of craftsmanship could not but be the result of a technique assimilated from many sources. In conquering the country, the Magyar tribes came into a living cultural heritage handed on to them by the peoples that inhabited these regions. The architecture and sculpture of the Roman province of Pannonia had, in most places, survived the onslaught of several migrating nomadic peoples, and to that magnificent heritage of Roman culture and civilization the succeeding Slav settlers, builders of a new way of life, had added their own contribution. The votive monuments, early Christian temples, dwelling places, and big cathedrals were, even as ruins, extremely instructive to the newcomers, who found themselves faced with a number of problems arising from a changed mode of life. The Magyar conquerors had brought with them a fine decorative art, evolved and enriched during the Great Migration. This art and, in particular, the motifs of the goldsmith's and silversmith's craft, had a lasting effect upon Romanesque art in Hungary. Mediaeval Christian culture, both Western and Byzantine, also contributed to shaping the tastes of the newly converted people. Monks coming to Hungary to spread the Gospel quickly spread also the tested methods of artistic portrayal. Favourable conditions stimulated the spread of the culture of feudalism, now the dominant form of society in the country. Economic prosperity meant more and more work for craftsmen and artisans.

The 13th century saw the dawn of one of the brightest periods of Hungarian mediaeval art, notwithstanding the Mongol Invasion of 1241—1242 that razed to the ground almost the whole of the country. The Romanesque ecclesiastical architecture of the 13th century can be studied in many masterpieces still standing. The two-steepled family churches are edifices in which the architecture,

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sculpture, and murals of the age can be seen at their best. The church of Ják is the best-known example of this. Its stone figures are merged organically in the monumental unity of this building, while the variety of finish shows the hands of highly talented stone masons. Like Princes of the Church and monastic orders, wealthy nobles had now churches built and the imposing family churches are an indication of the rising influence of the nobility, which asserted itself in opposition to the power of the King.

In the 14th century and after, a succession of Kings, having bridled the nobles desirous of power, ensured the predominance of a strong central power, which went hand in hand with the growing cultural influence of the Court. Simultaneously, urbanization was exerting its influence on the arts. During the reign of the Kings of the House of Anjou and of Sigismund of Luxemburg the culture of chivalry was spread throughout the country; in addition to the ecclesiastical commissions the tasks in the field of secular building such as fortresses and castles increased, and articles for personal use were given an artistic finish.

The most typical sculpture of the age is the mounted figure of St. George, made in 1373 by the Kolozsvári brothers, Márton and György. It stands now in the courtyard of the Hradčany in Prague. Both the human figure and that of the horse reveal a striking directness and a keen sense of reality on the part of the sculptors. On account of their realistic treatment of the subject, the two masters can be considered as having broken new ground in the universal history of sculpture. This sense of reality, which raises the statue above the average, could not have been accidental, but showed their highly developed all-round craftsmanship.

A great many masterpieces of the goldsmith's craft of the age, embossed works, etc., have survived, proving equal skill in modelling in all kinds of the arts and crafts. Versatile craftsmanship, which shows close contact with the intricate experiences of the artisanship, marked the contemporary works of art. The multitude of relics of goldsmith's craft has led the experts to believe that the famous reliquary of King St. Ladislas, in the town of Győr, a most precious example of ancient Hungarian craftsmanship, must be the work of Márton Kolozsvári, the elder brother.

Commissions received from the Court quickened the development of stone carving. Excavations carried on in the onetime Royal Castle at Buda and at Visegrád, which was once the country residence of the Court, have brought to light a great number of fine carvings from the age of King Sigismund and King Matthias Corvinus (14th and 15th centuries). The findings testify to luxury, refined taste and a mature sense of form. King Matthias Corvinus (1458—1490), who, like the Italian reigning princes of the Renaissance, was striving to establish his monarchic power, lived an elegant court life. A style representing the transition from Gothic to Renaissance art provided a decorative milieu for Matthias Corvinus. It was characterized by the presence of mythological figures, fountains from which wine flowed, red marble ornaments, panelled ceilings with seraph heads, and dainty heraldic animals which are the most significant pieces of Hungarian mediaeval carving.

In Hungary the flourishing of Gothic art, mainly as the expression of a bourgeoisie rising to wealth and influence, coincided with the appearance of the Renaissance. Parish churches and patrician chapels, with their tombstones and triptychs erected in quick succession, were made to express the outlook of the rising class. The products of the monarchical art of the Court and the ornamental carvings of the numerous edifices of the urban bourgeoisie date from the same period, and are marked by a certain parallelism of styles. Master István Kassai built tabernacles and pulpits in rich Gothic tracery at Diósgyőr and Pozsony for King Matthias, while the community of the Town of Pest had a Renaissance niche for the Host erected in the Inner City Parish Church in 1507. Many a piece of 16th century art is an intercourse of the two styles.

The greed and unbridled rivalry of the nobles, which gained free play after King Matthias' death, divided the nation and left it without a central leadership to face the menacing Turkish invasion. The masses of the peasantry, still dazed by the savage reprisals that followed the rising of 1514 when their leader, György Dózsa, was captured and burnt on a red-hot iron throne, were bent under ruthless oppression. The betrayal by the nobility of King Matthias' political heritage — national unity to stem foreign invasion — laid the way open to the foreign occupation of the country and Hungary lost her independence for centuries to come. After the rout of the Hungarians on the Plain of Mohács (1526) the country was easy prey for the Sultan's advancing armies, which soon occupied

the southern and central parts. The western and northern parts came under the rule of the Hapsburgs, while in the east the Principality of Transylvania enjoyed some measure of independence. Thus rent asunder, the country was no fertile ground for new artistic trends. The artistic life that did exist in that tragic era was merely the continuation and further spread of the "Corvin Renaissance". The artists unfolded their talents mainly in the service of the princes and high nobles of Transylvania. The Italian imported objects of art were giving way to local works and the scope of art became wider, more democratic, its influence extending upon the decorative taste of the bourgeoisie and the peasantry.

A study of the various branches of contemporary sculpture will reveal some interesting changes in form. Development was most conspicuous in sepulchral monuments. The Romanesque, Gothic, Renaissance or Baroque tombstones are most typical of contemporary taste and document the various stages of sculptural evolution. However unfavourable the conditions were at the time, some very characteristic solutions in this art were evolved, which reveal not only problems of artistic representation and ornamentation, but also certain aspects of cultural history for the posterity.

At that time other countries had reached that phase in their artistic development in which academies of art were being founded and art schools set up. In Hungary, however, conditions for cultural advancement were extremely unfavourable. The prolonged Turkish occupation restrained all united efforts in this direction, and, when at last the Ottoman Empire was forced to withdraw from Hungary, the weak, powerless country fell prey to Austrian colonization. The pro-Hapsburg aristocrats now invited artists from abroad, e. g. the sculptors G. R. Donner and J. A. Krauss.

Yet Hungary, awakening from her nearly two hundred years of dismemberment, had started on the road of recovery with such rapidity that the growing demand made free scope to local skill and talent. The foreign-born or foreign-bred masters recruited their apprentices from among the local artisans. Untarnished reality, the world concept of the common people, often broke through the over-decorated fabric of the baroque surface. The carved figures of St. Florian, protector of the houses from fire, and of St. John of Nepomuk, protector of the bridges, were mostly recognized by the villagers as personal acquaintances. These local carver's studios and mason's yards, although provincial, did nevertheless perform an important mission in reviving national art, inasmuch as they were the cradle of traditions.

At the beginning of the 19th century, Hungarian national culture was given a powerful stimulus by the Age of Enlightenment and the French Revolution. From now on the Hungarian fine arts were a medium in the struggle for national independence. With their brush or chisel, the artists, too, fought for democratic rights and liberties. Nobles and commoners fought shoulder to shoulder for Hungarian constitutional, economic, and cultural independence. During this period — the so-called Reform Era — the patriotism and specific national character of literature and the arts were indispensable factors promoting the noble aspirations of the nation. During these years, when the Hungarian bourgeois revolution was in the making, politicians, writers, poets, painters, sculptors and composers alike were propagators of progressive ideas. It was about that time that Mihály Vörösmarty, one of the great Hungarian poets of the 19th century, wrote: "No people has ever been known to deserve the exalted name of 'Nation' but had a highly developed literature and art of its own". This utterance voiced the sentiments of contemporary public opinion. The various classes of Hungarian society, awakening to national consciousness, were watching with pride and affection the endeavours of men of letters and the arts, and made culture their personal concern.

While economists wrote treatises on the need for a national industry, pamphleteers and men of law clamoured for constitutional reform, poets invoked the glory of olden days and real heroes, and language reformers gave the country her literary language, the artists taught their compatriots new ways and tastes, and recruited an appreciative public for their works. The spirit of enterprise ran high in Hungary throughout the first half of the 19th century. Financiers founded textile mills and potteries; the building of a modern communication network was begun; a unified town

development plan was drawn up for Buda and Pest, which were existing separately facing one another across the Danube; the Hungarian Academy of Sciences was founded. And the sculptor István Ferenczy (1792—1856), who had started as a locksmith's apprentice before taking up art, resolved to devote all his energy and ability to the creation of a national art. As he later said: "My aim has always been to serve my country and to win laurels for my homeland with the sweat of my brow".

Ferenczy began his studies in Vienna, and went to Rome to continue as a pupil of the two greatest sculptors of the age, Canova and Thorwaldsen. The way he started on his career is somehow symbolical. In 1822 he sent home two marble statues he had made in Rome: one was a bust of Mihály Csokonai Vitéz, the great pioneer of Hungarian poetry in the 18th century, and the other, a lovely kneeling figure of a young shepherdess that won great popularity under the title "The Beginning of Fine Arts". His works were acclaimed by the whole country. Students wrote epigrams "To István Ferenczy", and noted men of letters hailed in him a comrade-in-arms. In 1824 Ferenczy returned home, and from then on he was ranked among the leading figures of the Hungarian national revival movement, like every artist, writer, or poet of renown in those days.

István Ferenczy's historical role resembled that of his great contemporaries. His oeuvre is rich: he faithfully answered the call of the time for sculptures. His *forte* was the portrait — it was in this branch of sculpture that his art reached full bloom. With extraordinary subtlety and the devotion of a comrade-in-arms he carved in stone or marble the portraits of the leading personalities of the patriotic movement. His works include the busts of thinkers and public figures of his time, the most outstanding actresses and men of letters — in short, all the sowers of the seeds of national revival.

The best of these is perhaps the bust of Ferenc Kazinczy. Ferenczy succeeded in grasping the intellectual personality of this untiring organizer of the new Hungarian literature. Apart from being a sculptor, he did yeoman service also in other ways to make sculpture a flourishing art. He searched the country for local marble deposits, which he did find eventually, coming across other useful stones as well. In the prime of his life he learned the art of casting in bronze, in order to help remove the technical obstacles barring the progress of sculpture. In a bid to initiate monumental sculpture, he made sketches and drawings for a monumental statue of King Matthias, the last of Hungary's national rulers. This plan of his did, however, never materialize owing to the limits of his skill and to the lack of public funds at the time.

Even though the time had not yet grown ripe for Hungarian works of art of such dimensions, there was, however, a growing appreciation for sculptural activity, and the education of up-and-coming talent became a question of the day. Rudolf Czélkuti (1813—1890), like other young talents, was sent to study abroad by lovers of art who had raised the funds to finance his studies, so "that he may become a distinguished artist and win laurels for our country".

The failure of the War of Independence of 1848—1849 brought a temporary set-back in the flourishing of Hungarian culture, but the artists soon found a magnificent new scope for their talent when nation-wide resistance flared up again in defiance of Austrian absolutism. During the darkest days of foreign oppression Hungarian poets and writers — like Mihály Vörösmarty, János Arany, Mór Jókai and others —, and great painters — like Viktor Madarász and Bertalan Székely — summoned up the glorious past through their works to encourage the patriots to defy foreign oppression. This was the period of classic historical painting and national romanticism, when the Hungarian artists brought to life again the ideals of heroism and self-sacrifice from the oblivion of bygone centuries. It was in this atmosphere of national resistance that Miklós Izsó (1831—1875) grew up to become the most typically Hungarian sculptor. As a youth, Izsó had fought in the battles of the War of Independence, and following the debacle he was obliged to go into hiding. Later he was engaged in the studio of István Ferenczy, who was living in retirement in the country. Here he learned the elements of sculpture.

After continuing his studies in Vienna and Munich, Izsó returned to Pest in 1862. It was just about that time that he made his "Shepherd in Grief", "The Shepherd", as he originally called it. It was something revolutionary and new in Hungarian art, being an informal representation of living man, in rebellion to the scholasticism and ceremoniousness of academic forms. The faithful physical portrayal, exactness of detail, and life-like delineation which are evident in this figure, point to the

most convincing assets of realistic sculpture. Rural themes are frequent in Izsó's oeuvre; he relied on his first-hand knowledge of the life of village people, for he was a man who, more than any of his fellow sculptors or painters, had an understanding for the true character of the common people in Hungary. His terracotta figurines of dancing peasants show a striking briskness and rhythm of movement. Faithful portrayal of character, however, is first and foremost in all these works.

Unanimous as was the applause that greeted his work, a long time was to pass before he was granted official support. At last he was commissioned to make the Csokonai-Vitéz Monument that was to be erected at Debrecen. Despite a fault-finding jury, Izsó succeeded in presenting the country with one of its finest public monuments. Towards the end of his life he came near to realizing his most cherished dream — the casting in bronze of the legendary figure of Sándor Petőfi, the great poet-revolutionary who was killed in the War of Independence. He had conceived this statue with ardent plebeian and patriotic feelings, but an early death snatched the chisel from his hand. The statue, which now stands on the Danube Embankment in Budapest, was eventually finished by Adolf Huszár (1843—1885).

In 1867 a compromise was negotiated between the Austrian Kaiser and the Hungarian aristocracy, replacing the harsh methods of absolutistic terror with the milder ones of a personal union. The birth of the Austro-Hungarian monarchy brought about a strange ambiguity in Hungarian art. Under the pressure of the defeats sustained by the Hapsburgs in diplomacy as well as on the battlefield, the Austrian bourgeoisie came to an agreement with the Hungarian ruling class. Relative economic prosperity and cultural advancement were the result, but the price of this improvement was the travesty of national independence. The artists, whom patriotic fervour and the expectation of a new, victorious revolution had hitherto sustained through their financial difficulties, were now given commissions that brought big emoluments. These commissions, however, were such as did not appeal to their imagination and often drove them into a renunciation of the rebellious ideas of their youth. Numerous monuments were erected and architectural ornaments made in the years of the *fin de siècle* and portrait carvings were also plentiful. In the capital, now expanding into a metropolis, there was almost unlimited scope for sculpture — the new public buildings, avenues, and squares were waiting to be decorated with statues and reliefs. The demand for art was greater now, and it had to be satisfied — a new Budapest Academy was now turning out young sculptors. From among the many highly skilled sculptors of this age three names stand out: Alajos Stróbl, János Fadrusz and György Zala.

The most significant of the three is Alajos Stróbl (1856—1926). His great talent was recognized and appreciated quite early; from the age of twenty-six most of his energy was spent on public commissions. His life was highly successful, but he, too, came up against a false approach to art, and the malice and ignorance of officialdom. In his works he convincingly expressed his conceptions according to the specific rules of sculpture. A good number of the finest monuments of Budapest praise his chisel, for instance the statues of Ferenc Liszt, Ferenc Erkel, János Arany and Mór Jókai.

The artistic career of János Fadrusz (1858—1903) was not as smooth as that of Stróbl. Likè István Ferenczy, he, too, started as a locksmith and had to overcome great difficulties to be able to study and become an artist. He specialized on historical monuments. His principal works — the Matthias Corvinus Monument at Cluj and the statue of Maria Theresa (which stands no more) — are characterized by an impressive strength, solidity of composition and a bold conciseness. The accessory figures on both monuments are merged in the general effect — they are active participants in the plot of the composition, and everyone of them is most instructive as for the methods of representing historical characters.

After the intimate subtlety of Alajos Stróbl, conspicuous even in the large-scale works, and after the monumental simplicity of János Fadrusz, György Zala (1858—1937) appears as the great master of impressive portrayal of lively, baroque decorative sculpture. The best of his works is the Andrássy Monument which is done in the best of traditions of mounted figures in the universal sculptural history. In addition to many other works, he made the majority of the statues on the Budapest Millennium Memorial, which consists of twenty-eight large-scale figures and sixteen reliefs, on which he spent almost thirty years of his life.

Since the beginning of the 20th century, besides monumental sculpture other branches of sculpture have been making headway. The vogue of art collection and the experiments in form fostered the development of small sculpture, which produced a great variety of statuettes of intimate beauty, pieces that are apparently modest, but are in reality the products of great skill. The carvers of these statuettes who frequently strayed upon the quagmire of "art for its own sake" did nevertheless raise a number of technical problems and succeeded in expressing intimacy and warmth. At the time of official infatuation with false, theatrical historical compositions and idyllic genre statuettes, Márk Vedres (1870—) was led by the desire of portraying in his small sculpture natural body postures, forms of classical simplicity. Although it was mainly problems of form that held the interest of Fülöp Ó. Beck (1873—1945) as well, his portraits reveal a sympathy with the model and an appropriate expression of their character. His plaques and medals have won international praise. Ferenc Medgyessy (1881—) is the third artist who preferred intimacy and deep feeling to the bombastic. From its unfolding in the 1910s until the present day, his bright, forceful art has exercised a constant influence upon younger generations of artists.

In the inter-war years aggressive fascism was bent on extending its control over culture and art to use them for the propagation of its poisonous ideas. A strong enough opposition of outstanding artists rose to fight off the fascist contagion and fought fierce battles against destructive trends in art. Despite the stifling atmosphere of counterrevolution, a few progressive masters produced realistic sculpture in refined taste. During the decades prior to the liberation in 1945, the torch of Hungarian sculpture was held high by Dezső Bokros-Birman (1889—), Béni Ferenczy (1890—), Géza Csorba (1892—) and Pál Pátzay (1896—). There were some artists even among those masters of repute who produced work of more lasting value than was intended by their buyers. János Pásztor (1881—1945) in his folk genre and classical, quiet nudes; István Szentgyörgyi (1881—1939) with his solid, truthful human figures; and Zsigmond Kisfaludi-Stróbl (1884—) with his sharply characterized portraits displayed an unfailing plastic sense throughout those years of destructive trends.

In the early 1930s a militant group of artists organized the spreading of progressive ideas on art. Left-wing painters, sculptors, and graphic artists began working under the guidance of the underground Communist Party. This group maintained its influence over democratic artists who stood for the freedom of the people even under increasingly difficult conditions. Two highly gifted sculptors, György Goldman (1908—1945) and László Mészáros (1905—1938) belonged to this group. They created mostly small works which were nevertheless monumental in effect, on account of their conciseness of form and terseness of idea content.

After World War II sculpture acquired added importance in Hungary. Hungarian sculptors are now capable of meeting the social requirements that have arisen. The annual national exhibition, one-man shows, etc. bear evidence that these sculptors are aware of their mission and that they are versatile artists as regards subject and form.

Especially powerful incentives to sculptors are the various competitions announced by public institutions, which are followed by numerous purchases by museums or the State. Following the end of World War II a gigantic monument — the Statue of Freedom, a work by Zsigmond Kisfaludi-Stróbl — was erected on top of Gellért Hill in Budapest. Placed on the rock that towers above the centre of the capital, the 44 ft. principal figure can be seen from any point of Budapest. The dignified silhouette of the figure is a solemn reminder of the glory of the Soviet heroes who laid down their lives in liberating the country. The old master still works untiringly, he has had a rich vintage of work during the last ten years. His monument of Lajos Kossuth was erected in front of Parliament in 1952, on the 150th anniversary of the birth of the leader of the 1848—1849 War of Independence. The main figure is Kisfaludi-Stróbl's work, while the six accessory figures — peasants, students, militiamen and soldiers — are the works of András Kocsis (1905—) and Lajos Ungvári (1902—). Kisfaludi-Stróbl's recent work is a 10 ft. bronze statue of Prince Francis Rákóczi II, for the reconstructed Millennium Memorial.

Some of the younger sculptors have also had opportunities of showing their skill at monumental sculpture. Sándor Mikus (1903—), who in pre-war years was never given important commissions and so concentrated his energy on small sculpture, has in these ten years made a name with his monumental carvings as well as statuettes and plaquettes. He has had a statue of Sándor Petőfi erected at Ózd, and the monument of Captain Steinmetz, one of the Soviet parlementaires who fell victim to nazi treachery while trying to save Budapest, was made by him. He won the competition announced for a Stalin monument and translated his design into a figure over 25 feet high.

Jenő Kerényi (1908—) has made similar progress in recent years. Before the war he was known mostly for statuettes and portraits. In 1947 he carved an impressive monument of the partisans of Sátoraljaújhely. His most mature work so far, the nearly 16 ft. statue of Captain Ostapenko, the Soviet parlementaire treacherously murdered by the nazis, was unveiled in 1951. This figure, which is like a protest written against the sky, is a reminder of the horrors of war and the cruelty of the nazi invaders. On account of its rhythmical shade effect, strict proportions, and delicate surfacing, the statue is an outstanding piece of monumental sculpture. Jenő Kerényi has for some time been devoting his attention to architectural sculpture.

There are much similar symptoms in the artistic development of Hungarian sculptors today. András Beck (1911—) also tried his hand at small-scale sculpture to pass on to large public statues. His eight-feet statue of Attila József, the great working-class poet of the inter-war years, was erected in front of the House of Culture of a new housing estate, while his "Reading Worker", a statue of the same size, has found a place in the park of a new working-class district.

In 1952 István Tar (1910—) made a 98×118 in. group relief representing the siege of Eger Fortress in the 16th century. It was built in the wall of Eger Fortress on the 400th anniversary of the successful defence of Eger by a Hungarian army of 1500 in a prolonged siege laid by a Turkish army of 200,000. Pál Pátzay recently completed a mounted figure of János Hunyadi, the legendary military commander, under whom the Hungarian armies beat off the Turkish attacks. The statue is to be erected at Pécs, town in the south of Hungary. Pátzay has made a study of the aesthetic and technical problems of the carving of mounted figures, so that he was able to produce a work full of life which breathes the atmosphere of that historic age.

Other monuments to be erected shortly include one of Endre Ady, the great Hungarian lyric poet, and one of György Dózsa, leader of the peasant rising of 1514. Works have been submitted to a competition for a Lenin Monument and one to commemorate the Hungarian Council Republic of 1919. More and more streets, squares and houses in towns and villages are decorated with monuments. In recent years nine statues of Sándor Petőfi and five monuments commemorating the War of Independence of 1848—1849 were erected up and down the country.

Besides monuments, busts of historic figures are also becoming popular. A large collection of such busts of great writers, poets, composers, plastic artists and thinkers line the "Arts Promenade" in the beautiful City Park of Budapest.

In post-war years considerable sums have been spent on works of art for the new buildings, enabling the Hungarian sculptors to contribute to the embellishment of the capital, the larger country towns, as well as new areas. Thus, new public buildings, dwelling houses and offices are to be ornamented also at Sztálinváros, Várpalota, Komló, Kazincbarcika, and Tatabánya. The Budapest People's Stadium also provides wide scope for sculpture — the "Youth Drive" leading to the main entrance of the Stadium is to be lined on either side by three-figure groups. These sixteen groups, representing sixteen different sports, bear evidence to high artistic skill in surfacing, expression of character, attitude, and sculptural devices. The contributors to this multiform sculptural complex include Károly Antal, András Beck, Barna Buzi, Dezső Erdey, Klára Herczegh, Jenő Kerényi, András Kocsis, Péter László, Agamemnon Makris, Sándor Mikus, Zoltán Olcsai Kiss, Pál Pátzay, József Somogyi, Iván Szabó, István Tar, Oszkár Varga and Sándor Várady.

At the same time, small sculpture is not neglected either: there are long-standing traditions in this line. In the inter-war years the greater part of sculptural activity was spent on producing small-scale statues, whereas in the vintage of the last ten years plaques have been most noteworthy. These plaques are done in the best of tradition, which they have even enriched by many a new trait. After the death of Fülöp Ö. Beck, Béni Ferenczy was regarded as the leading carver of plaques. Second to

him is Miklós Borsos (1906—). The work of these two sculptors has had a beneficial influence on the younger generation. After leaving the Academy, many young sculptors have taken a liking to plaques, as they see in this an appropriate medium for their conceptions and also for certain experiments in representation. Gyula Kis-Kovács (1922—), István Martsa (1912—), Árpád Somogyi (1926—), Tamás Vigh (1926—), and István Kiss (1927—) have a fine record in this field.

Hungarian sculpture is continuing to advance. The horizon of the artists had been rapidly expanding in these last years. The primacy of idea content, the truthful portrayal of present-day life, and the need for constantly improving craftsmanship have become integral and decisive factors in the life of Hungarian artists. Sculptural activity is no longer the private affair of a comparatively restricted circle of art collectors and patrons; it is an inspiring, gratifying and important social pursuit. The sculptors can show their worth and establish direct contact with those for whom they are creating — the working people of Hungary — through every medium, from the monument to the plaque destined for museums or private homes. Fully aware of the importance and beauty of their calling, they make every effort, and not without success, to produce works of art that are worthy of the heritage of the old masters as well as of the present age of national construction.

REPRODUCTIONS

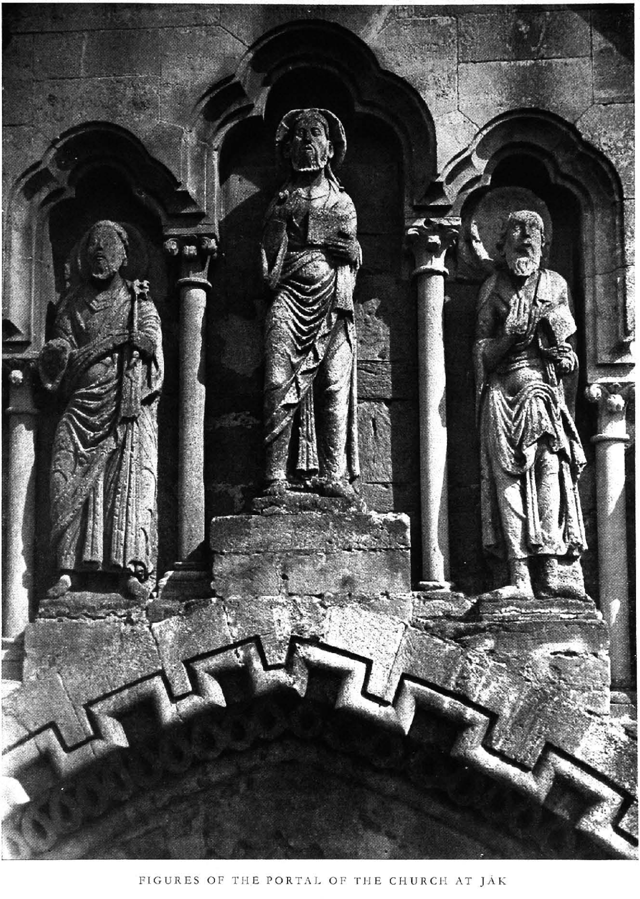
12th — 18th CENTURY

CHRIST OF TABÁN

KING'S HEAD FROM KALOCSA

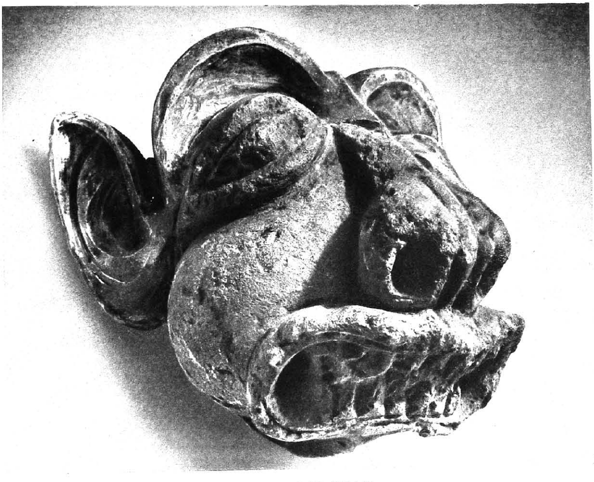
CAPITAL FROM THE ESZTERGOM CASTLE

CHERUB FROM THE PÉCS CATHEDRAL



FIGURES OF THE PORTAL OF THE CHURCH AT JÁK

a)

b) 

a) MEDUSA'S HEAD
b) GROTESQUE HEAD

STONEMASON'S HEAD IN THE ESZTERGOM CASTLE

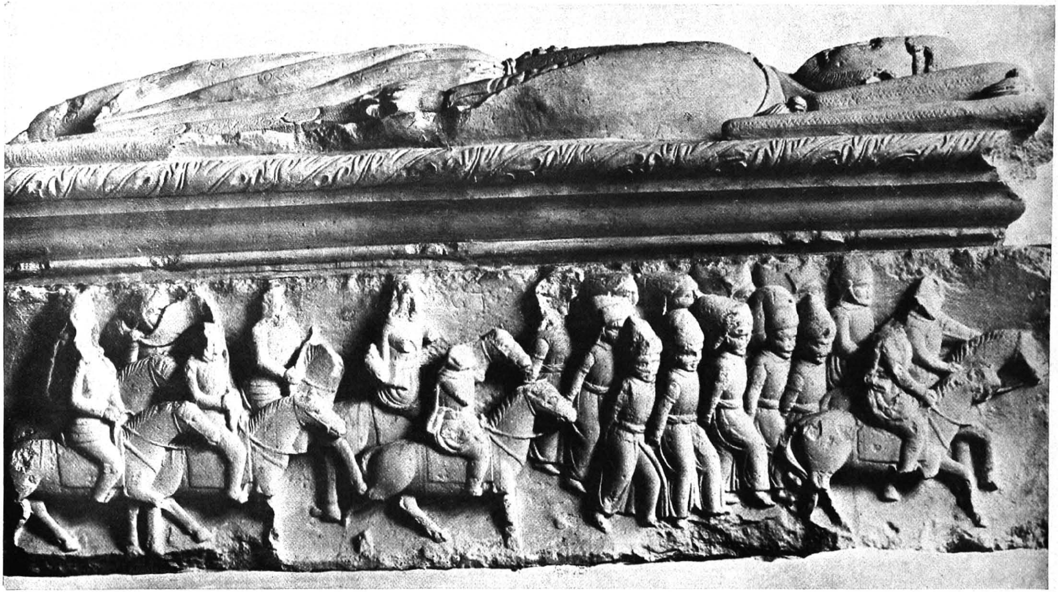
KING ST. LADISLAS' RELIQUARY

ST. GEORGE, BY MÁRTON AND GYÖRGY KOLOZSVÁRI

CORBEL WITH WOMAN'S HEAD FROM THE BUDA CASTLE

CHERUB'S HEAD

TOMBSTONE OF HIGH CHAMBERLAIN STIBOR



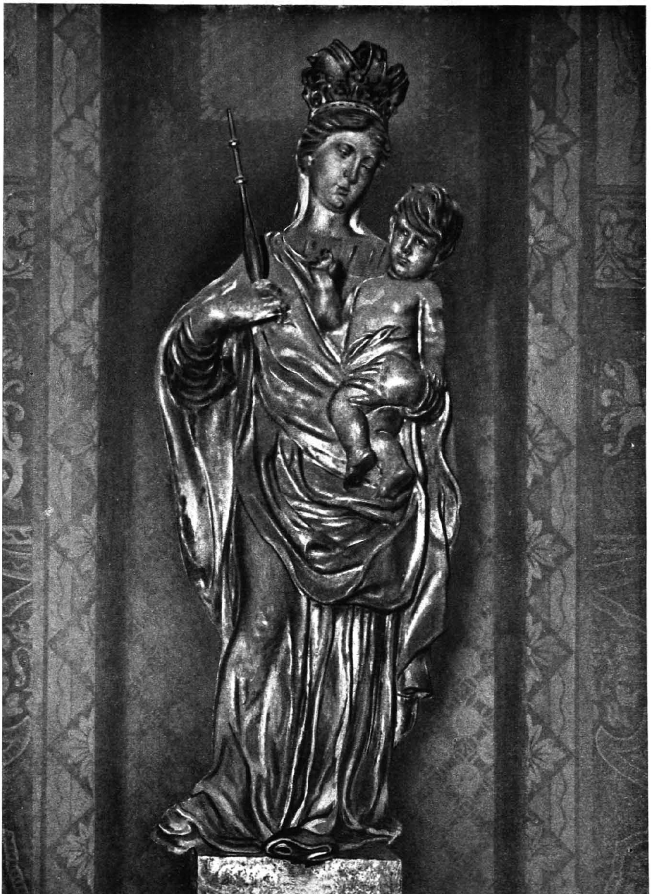
TOMBSTONE OF JÁNOS HUNYADI (?)

HERMIT FROM ZALASZENTGRÓT

STATUE OF KING ST. STEPHEN
FROM MATEJOVCE

STATUE OF KING ST. LADISLAS
FROM MATEJOVCE

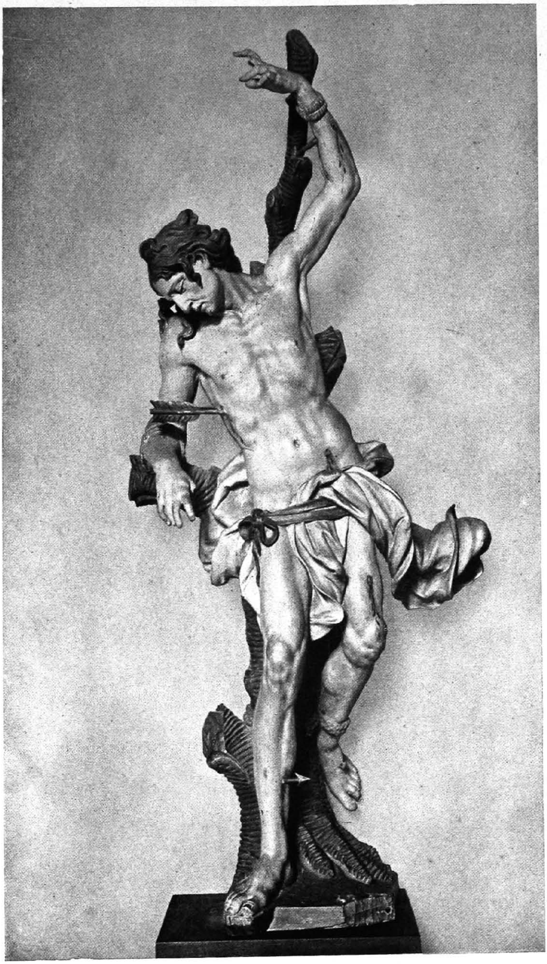
MADONNA OF ANDRÁS BÁTHORY



MADONNA OF THE BUDA CASTLE

TOP-SLAB FROM GYÖRGY APAFI'S SEPULCHRE

SEPULCHRE OF GYÖRGY APAFI



ST. SEBASTIAN FROM EGERVÁR

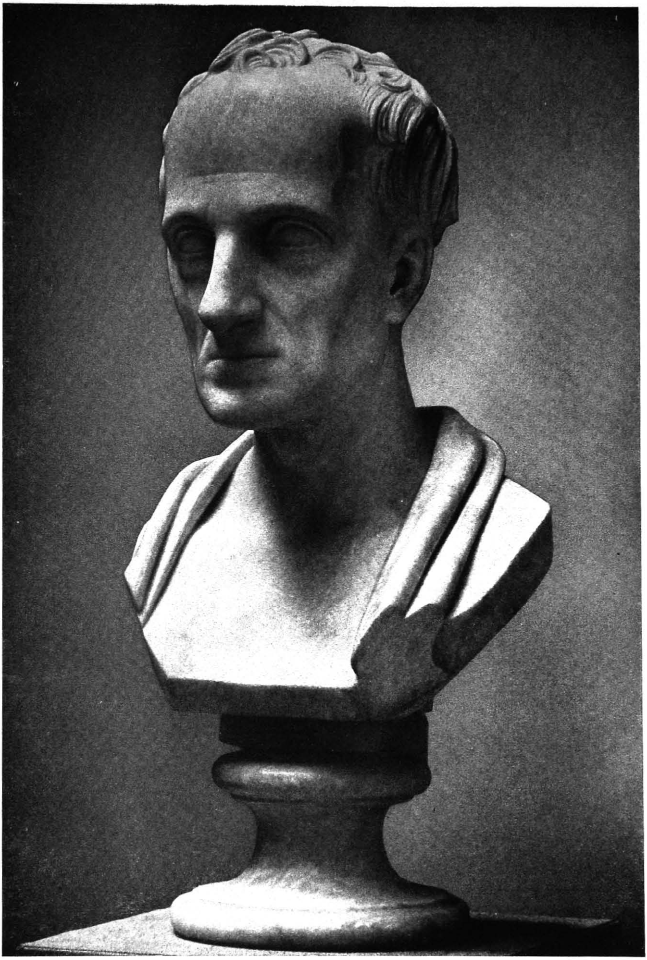
ST. FLORIAN

PRINCE
GYÖRGY II. RÁKÓCZI COIN

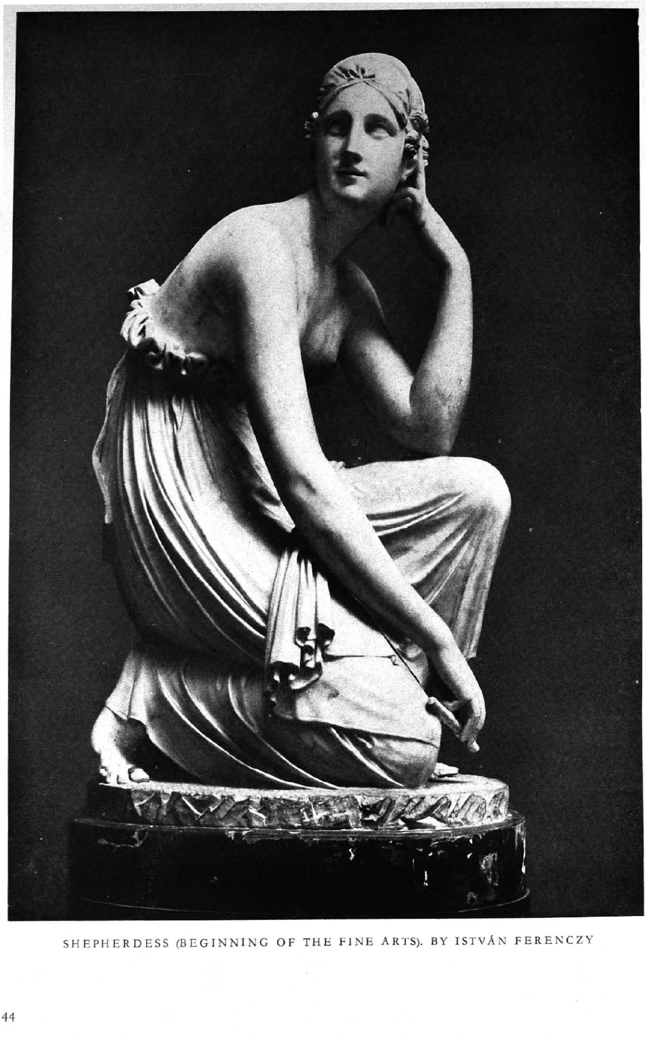
PRINCE
ÁKOS BARCSAY COIN

PRINCE ZSIGMOND BÁTHORY COIN

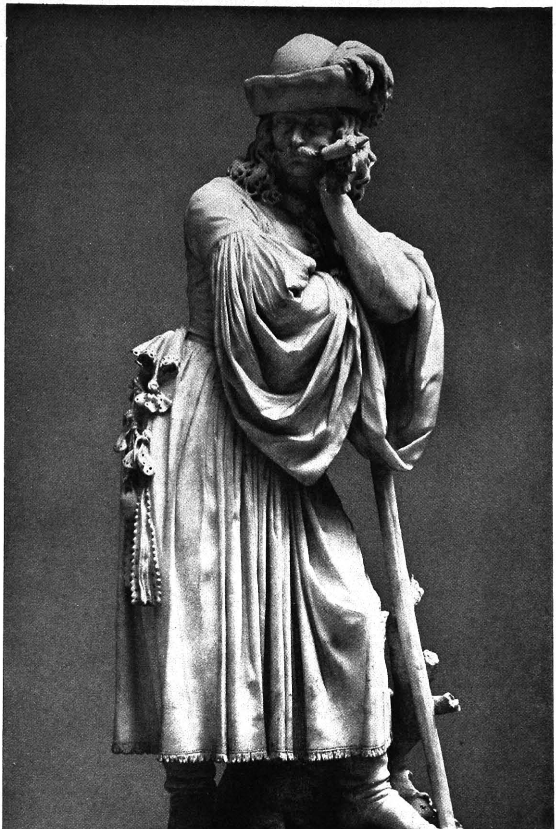
1800 — 1944



FERENC KAZINCZY. BY ISTVÁN FERENCZY



SHEPHERDESS (BEGINNING OF THE FINE ARTS). BY ISTVÁN FERENCZY



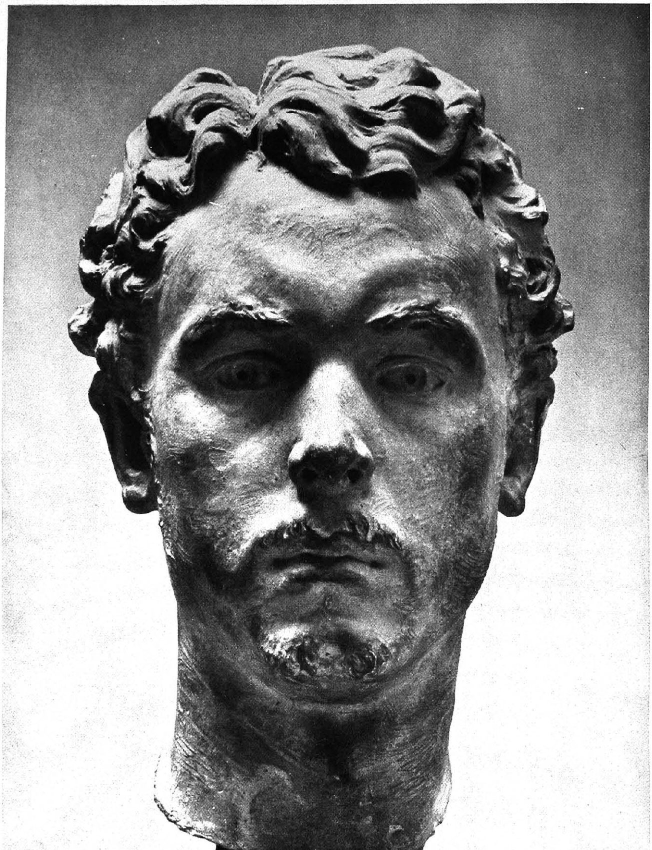
THE GRIEF OF THE SHEPHERD. BY MIKLÓS IZSÓ

DANCING PEASANT. BY MIKLÓS IZSÓ

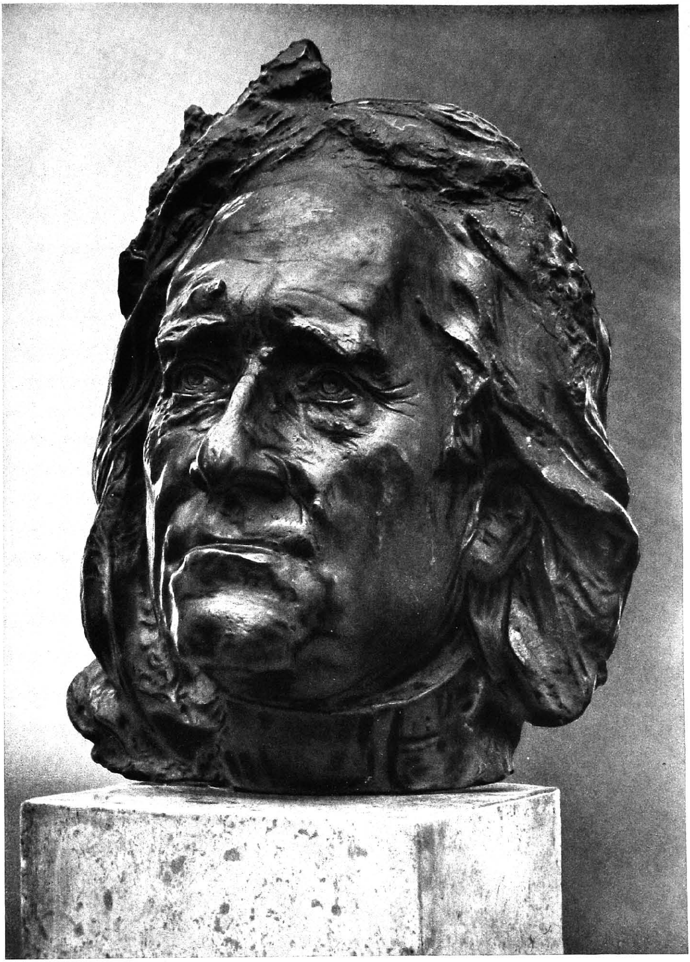
MODEL FOR THE CSOKONAI VITÉZ MONUMENT. BY MIKLÓS IZSÓ

SÁNDOR PETŐFI MONUMENT. BY ADOLF HUSZÁR

JÁNOS ARANY MONUMENT. BY ALAJOS STRÓBL



SELF-PORTRAIT. BY ALAJOS STRÓBL



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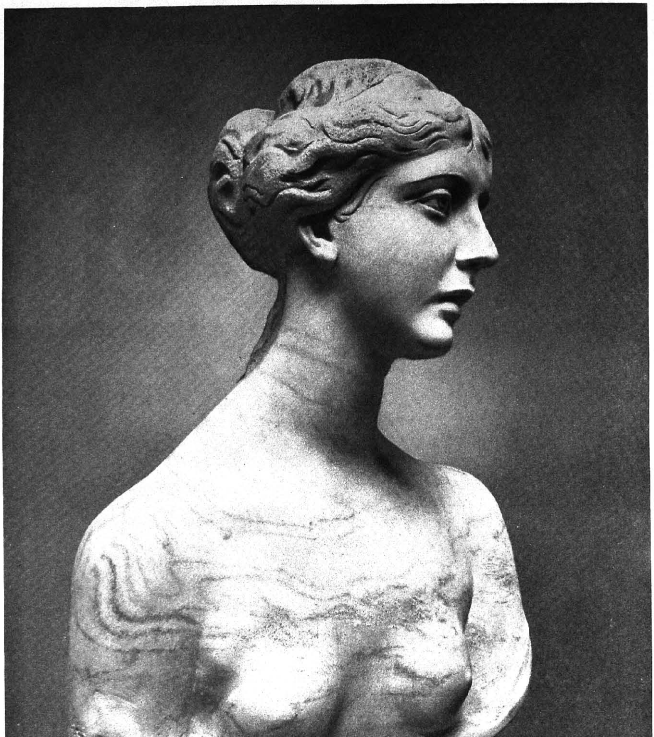
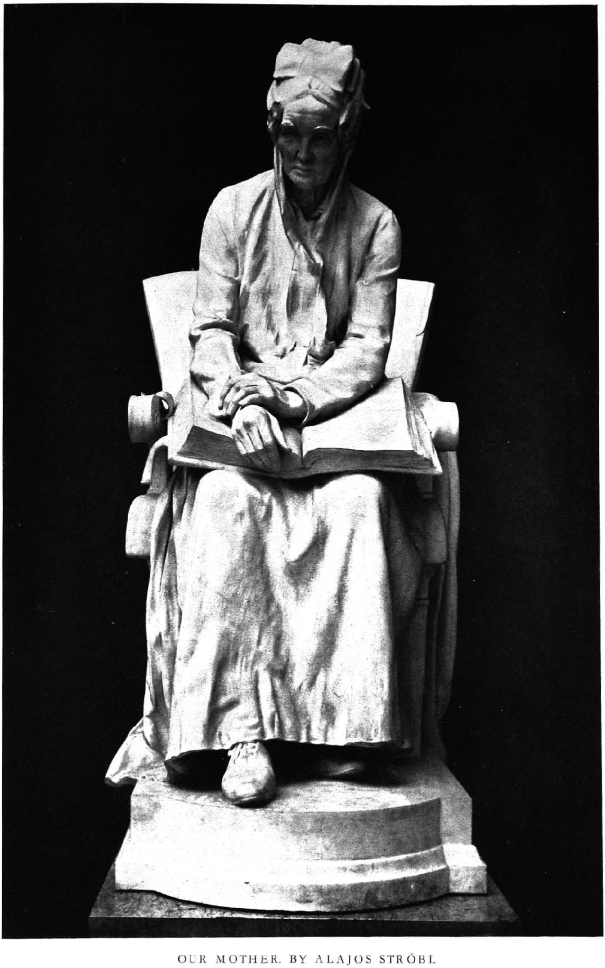
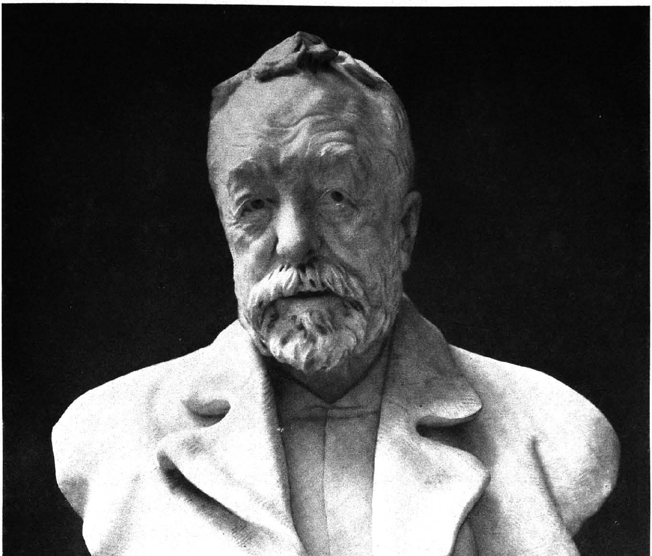


PORTRAIT. BY ALAJOS STRÓBL

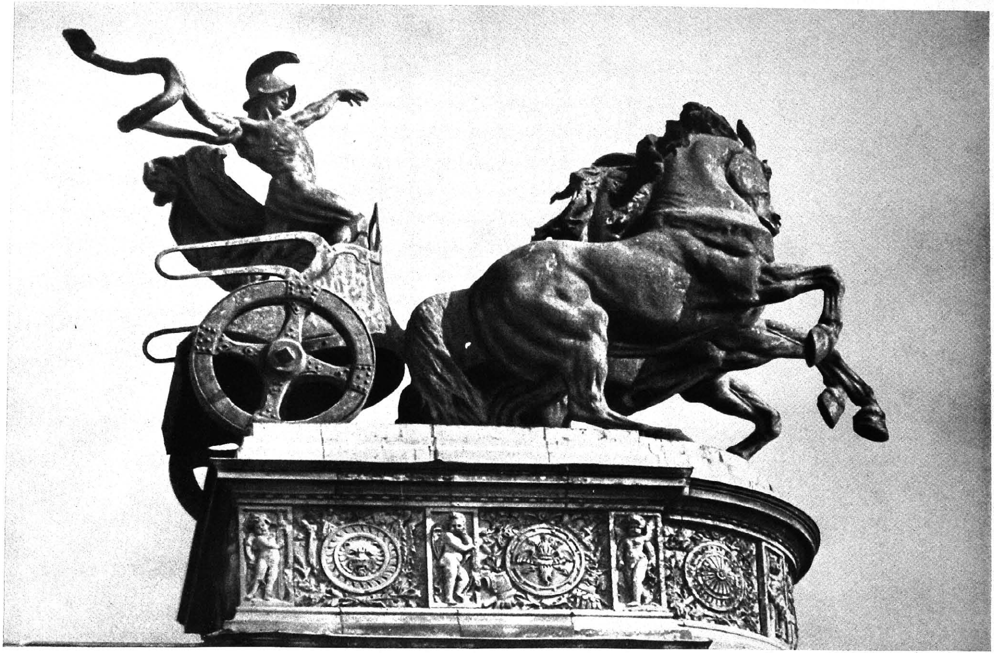


OUR MOTHER. BY ALAJOS STRÓBL

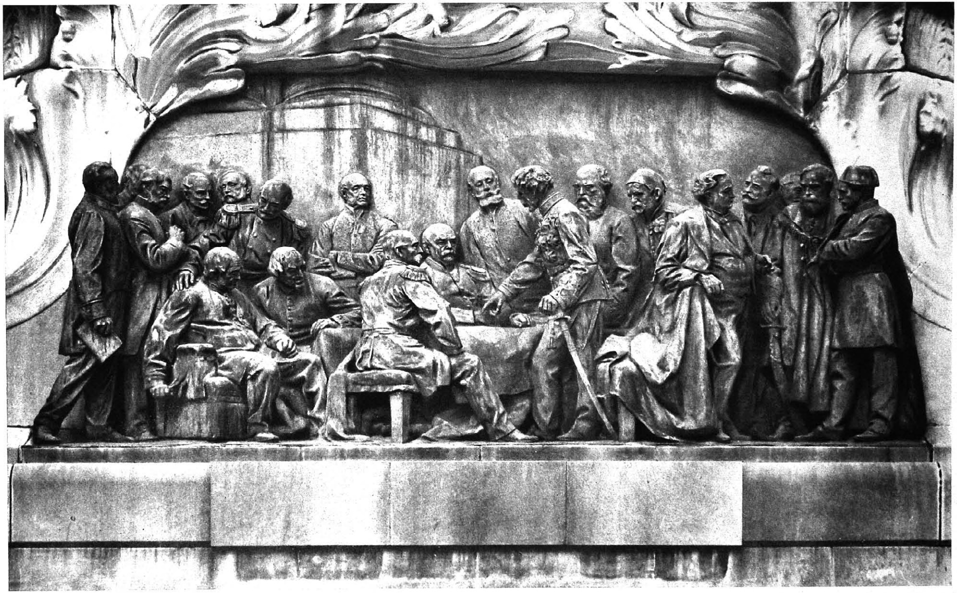
ARCHITECT ALBERT SCHICKEDANZ. BY ALAJOS STRÓBL



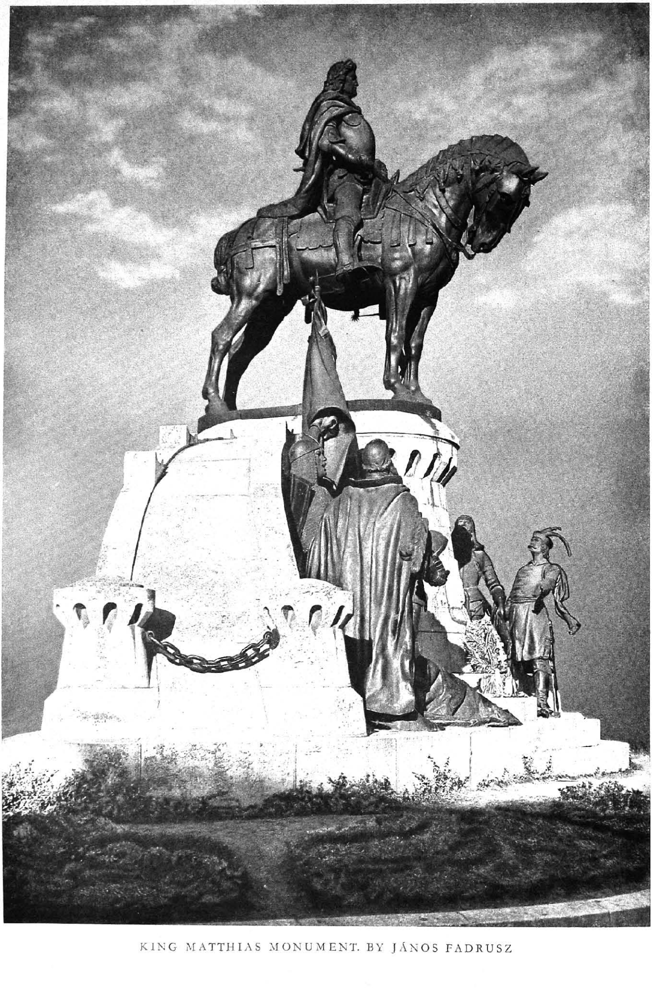
PORTRAIT OF PAINTER ANTAL LIGETI. BY GYÖRGY ZALA



THE "WAR" CHARIOT ON THE MILLENNIUM MONUMENT. BY GYÖRGY ZALA



THE CONGRESS OF BERLIN. BY GYÖRGY ZALA

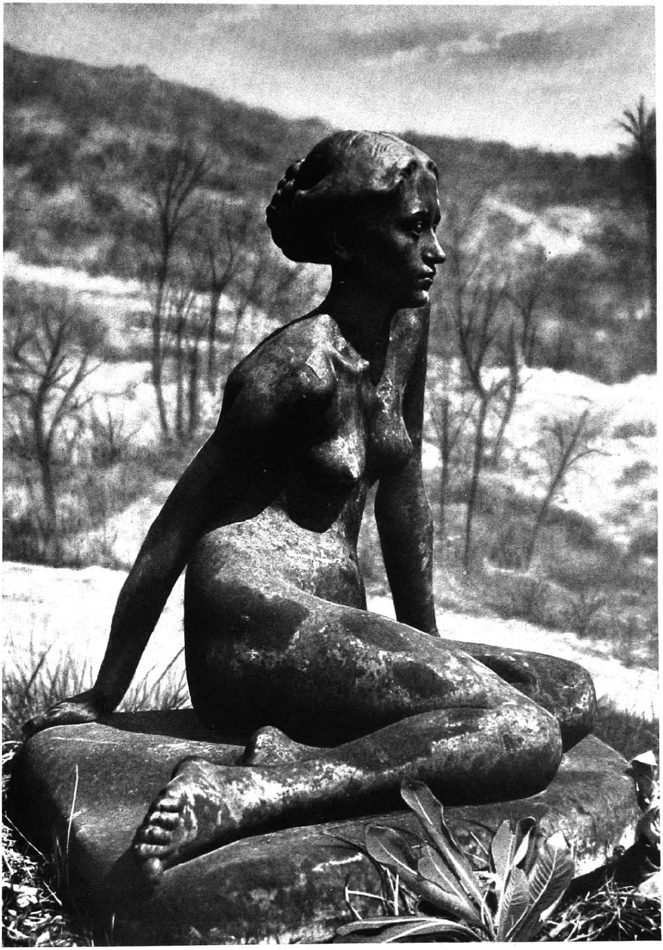


KING MATTHIAS MONUMENT. BY JÁNOS FADRUSZ

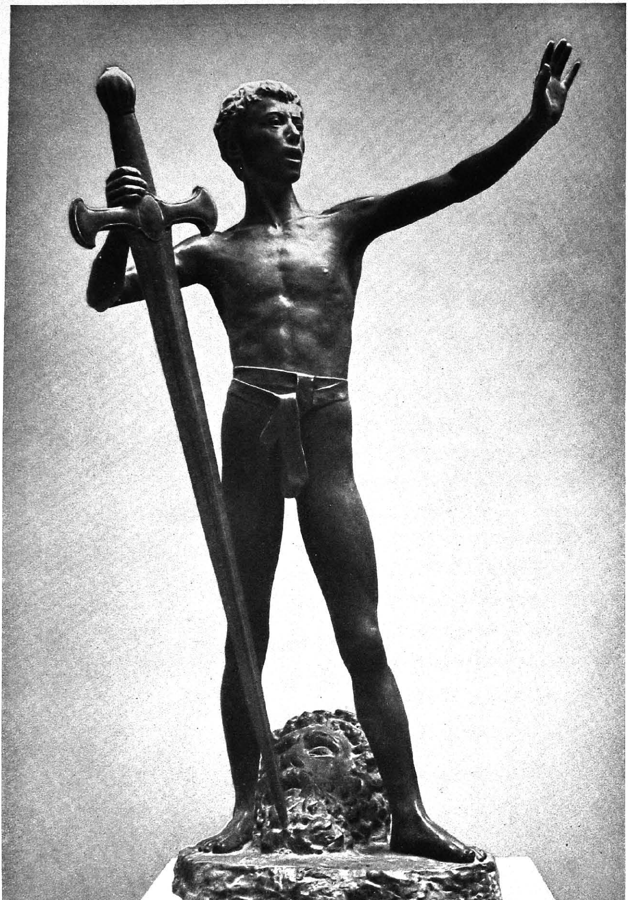
PRINCE EUGENE OF SAVOY, BY JÓZSEF RÓNA

M. I. B. S. LIBRARY MADRAS

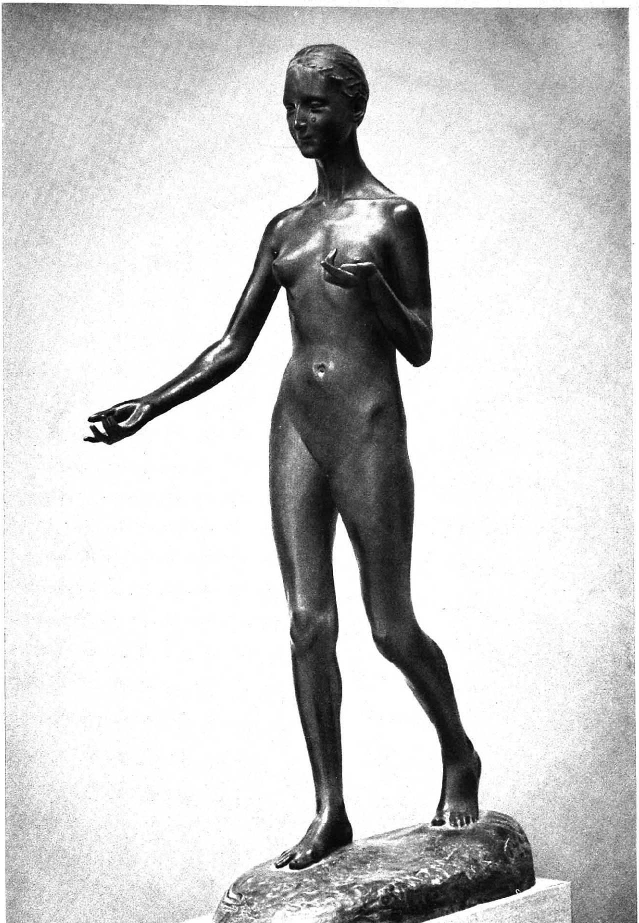
READING GIRLS. BY ALAJOS STRÓBL



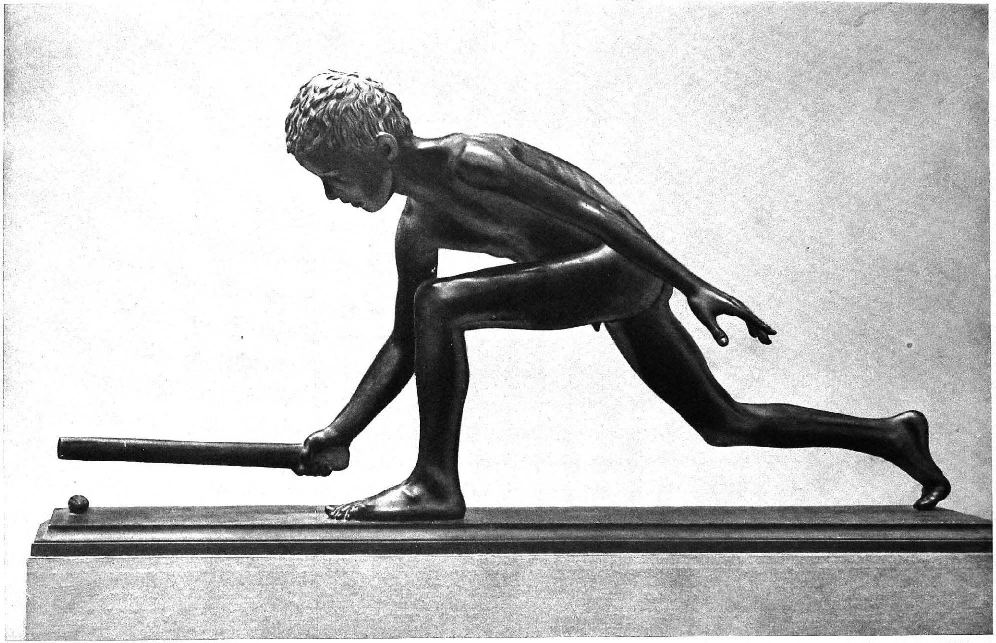
SEATED GIRL. BY IMRE CSIKÁSZ



DAVID. BY EDE KALLÓS



YOUNG GIRL. BY IMRE CSIKÁSZ

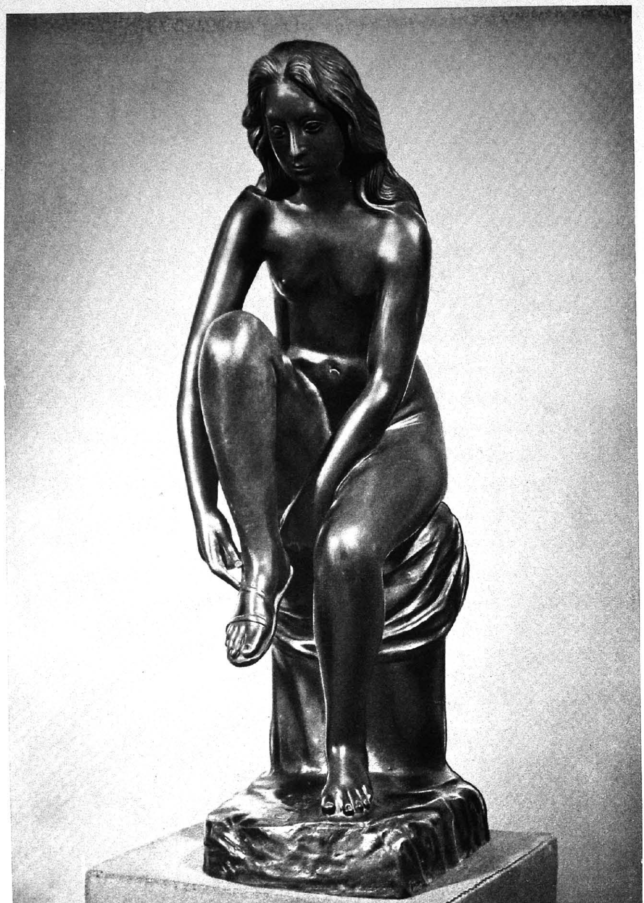


BOY PLAYING TIP-CAT. BY ISTVÁN SZENTGYÖRGYI

MIKLÓS WESSELÉNYI MEMORIAL TABLET. BY BARNABÁS HOLLÓ

ANONYMUS. BY MIKLÓS LIGETI

JÓZSEF RIPPL-RÓNAI. BY MIKLÓS LIGETI



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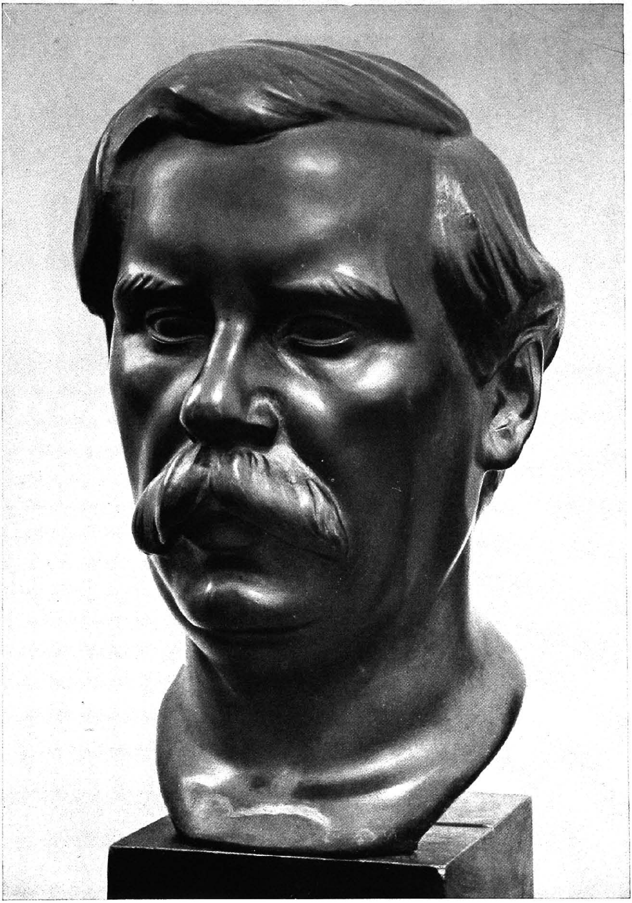
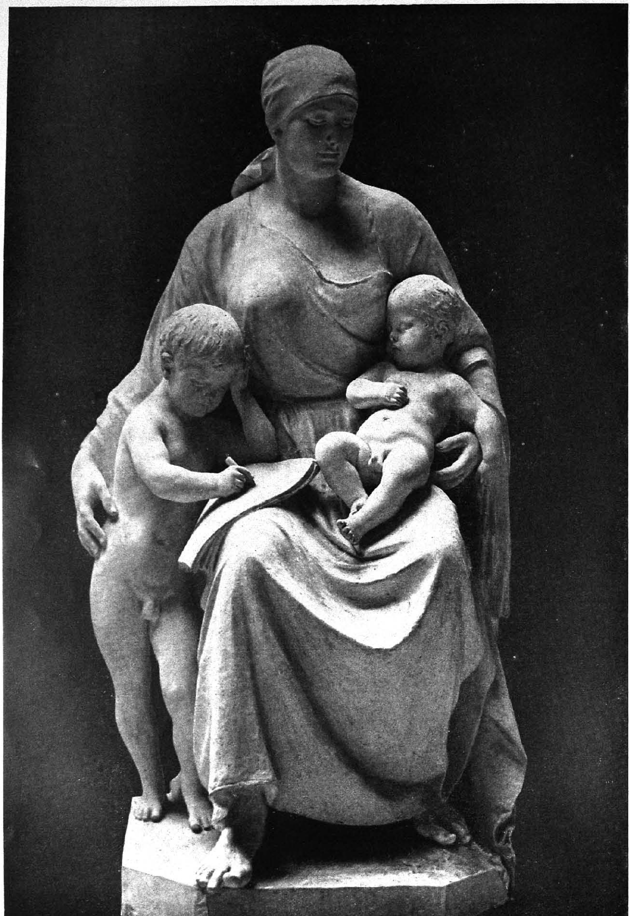


WRITER ZSIGMOND MÓRICZ. BY FÜLÖP Ö. BECK



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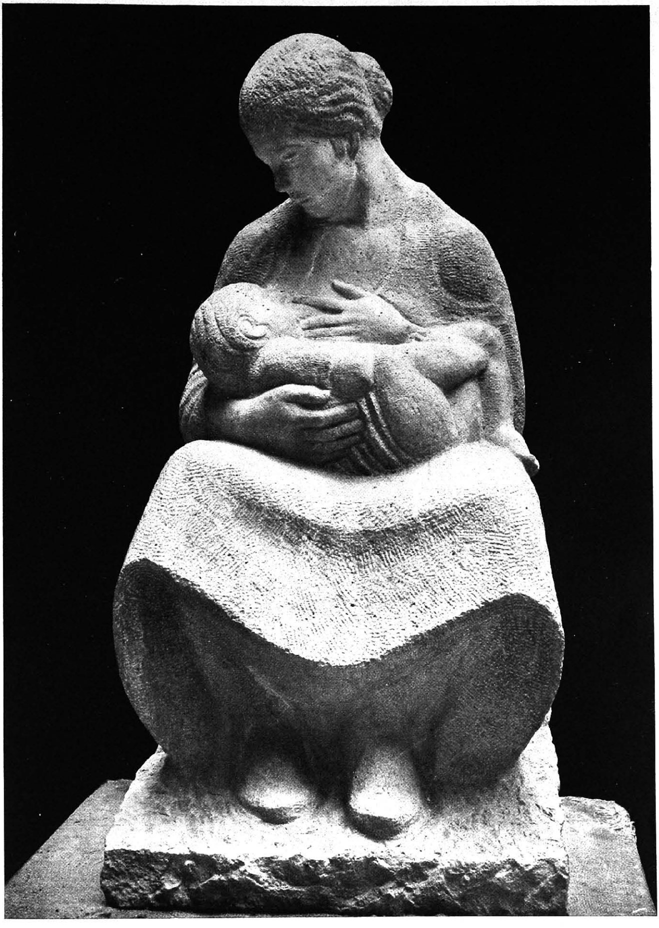
FAREWELL. BY JÁNOS PÁSZTOR

GENERAL JOSEPH BEM. BY JÁNOS ISTÓK

THE DANCER. BY FERENC MEDGYESSY

ANDRÁS JELKY. BY FERENC MEDGYESSY



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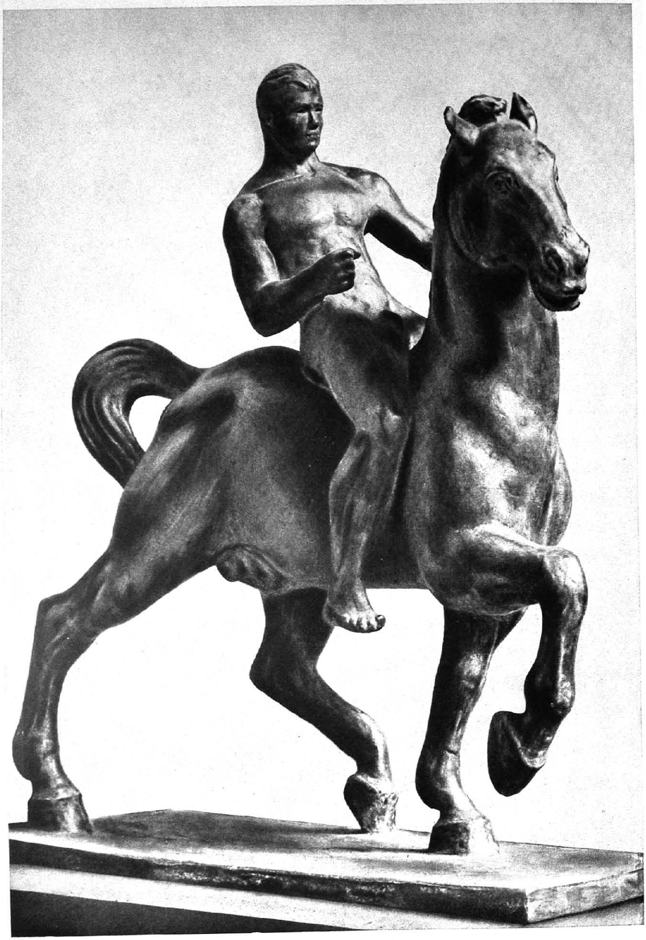

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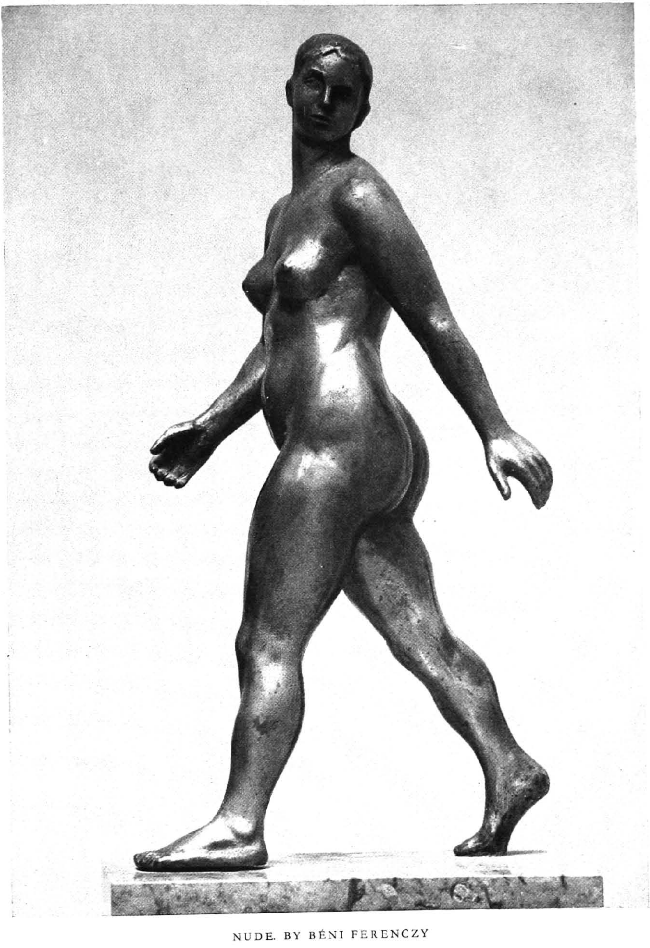
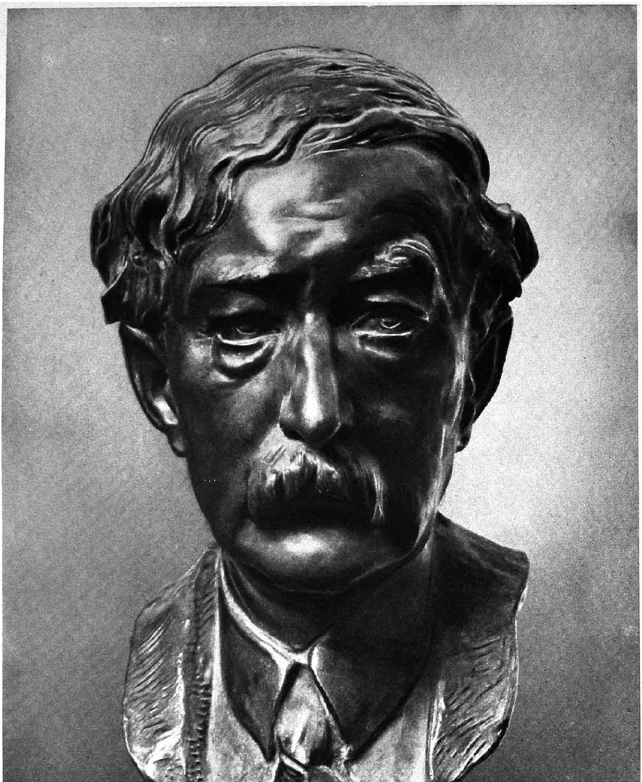
SELF-PORTRAIT. BY DEZSŐ BOKROS-BIRMAN



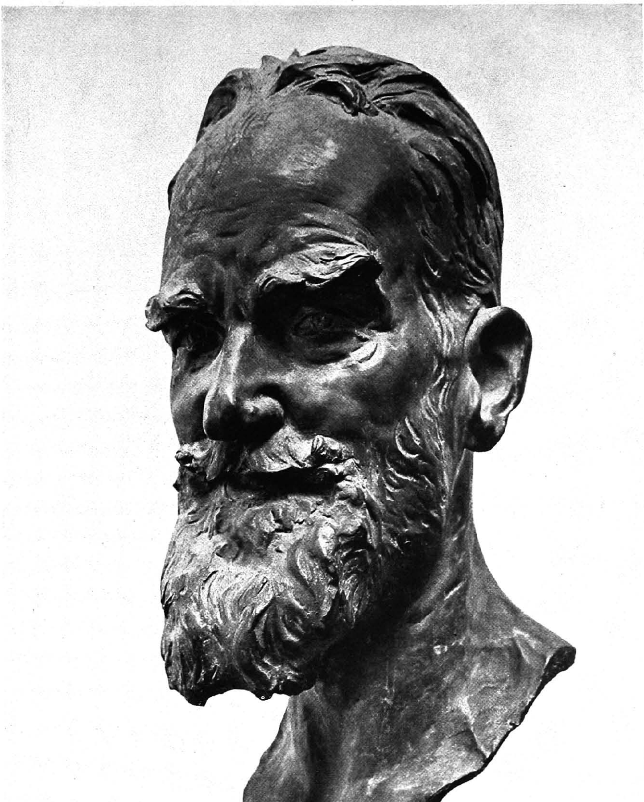
NUDE. BY BÉNI FERENCZY

WOMAN'S PORTRAIT. BY BÉNI FERENCZY

SELF-PORTRAIT. BY TIBOR VILT



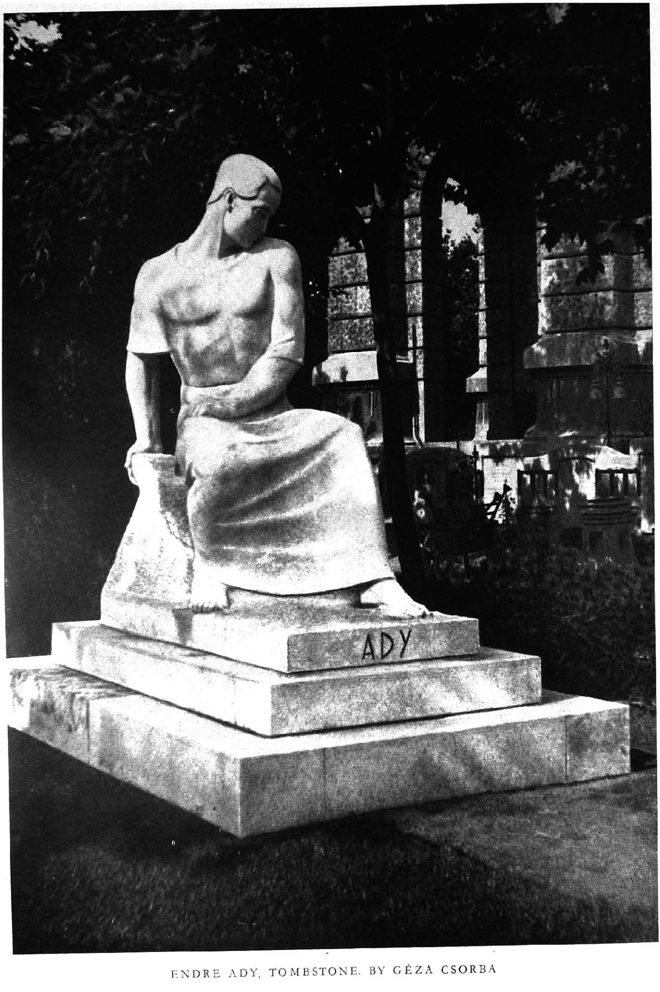
PAINTER BÉLA IVÁNYI-GRÜNWALD. BY ZSIGMOND KISFALUDI-STRÓBL



G.B. SHAW. BY ZSIGMOND KISFALUDI-STRÓBL

GIRL'S BUST, BY GÉZA CSORBA

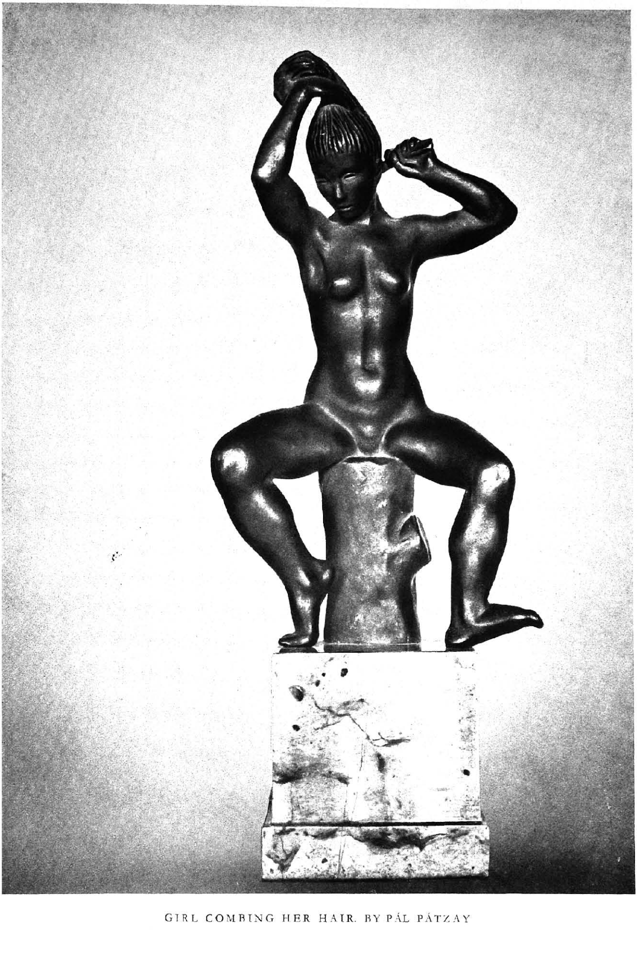
BOY'S PORTRAIT. BY FERENC SIDLÓ



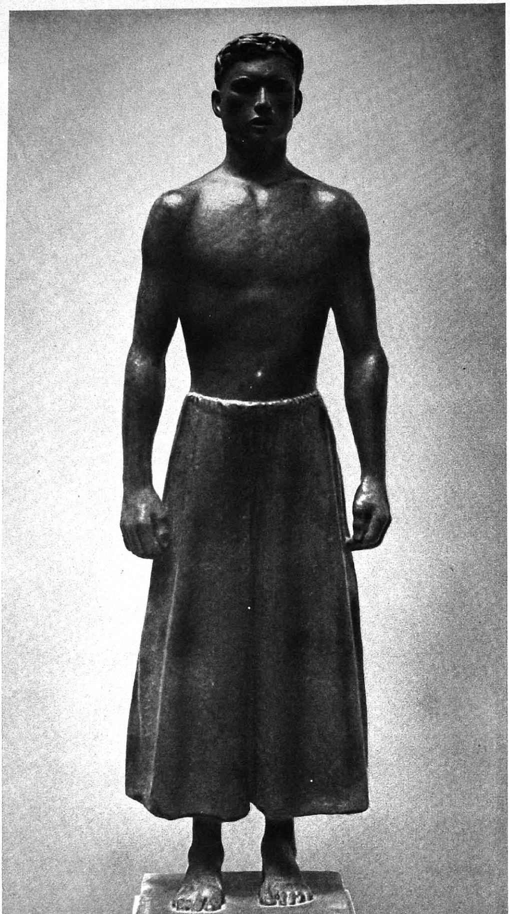
ENDRE ADY, TOMBSTONE. BY GÉZA CSORBA

MOUNTED FIGURE, BY PÁL PÁTZAY

APES. BY IMRE SIMAY



GIRL COMBING HER HAIR. BY PÁL PÁTZAY



PEASANT LAD. BY LÁSZLÓ MÉSZÁROS

WORKER, BY GYÖRGY GOLDMAN

SELF-PORTRAIT. BY LÁSZLÓ MÉSZÁROS

WORKER'S BUST. BY GYÖRGY GOLDMAN

OBVERSE
OF THE ISTVÁN FERENCZY PLAQUE.
BY FÜLÖP Ö. BECK

REVERSE
OF THE ISTVÁN FERENCZY PLAQUE.
BY FÜLÖP Ö. BECK

REVERSE
OF THE ISTVÁN CSÓK PLAQUE
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OBVERSE
OF THE ISTVÁN CSÓK PLAQUE.
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ACADEMY OF MUSIC PLAQUE.
BY FÜLÖP Ö. BECK

ART COLLECTOR BÉLA PROCOPIUS.
BY JÓZSEF REMÉNYI

PABLO CASALS. BY GYULA MURÁNYI

GIRLS FROM KALOTASZEG.
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REVERSE
OF THE IGNÁC ALPÁR PLAQUE.
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SELF-PORTRAIT. BY WALTER MADARASSY

ADAM MICKIEWICZ. BY PÁL PÁTZAY

REVERSE
OF THE LAJOS HUSZÁR PLAQUE.
BY WALTER MADARASSY

1945 — 1955

LIBERATION MONUMENT. BY ZSIGMOND KISFALUDI-STRÓBL

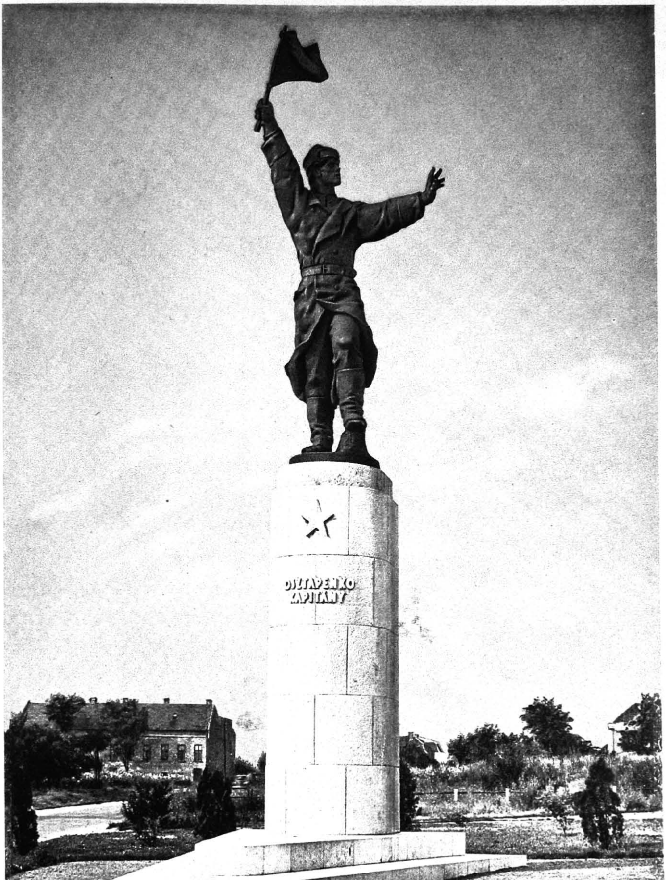
STALIN MONUMENT. BY SÁNDOR MIKUS

LAJOS KOSSUTH MONUMENT.
BY ZSIGMOND KISFALUDI-STRÓBL, ANDRÁS KOCSIS AND LAJOS UNGVÁRI

FRANCIS RÁKÓCZI II. BY ZSIGMOND KISFALUDI-STRÓBL

IMRE THÖKÖLY. BY JENŐ GRANDTNER

POET ATTILA JÓZSEF. BY ANDRÁS BECK

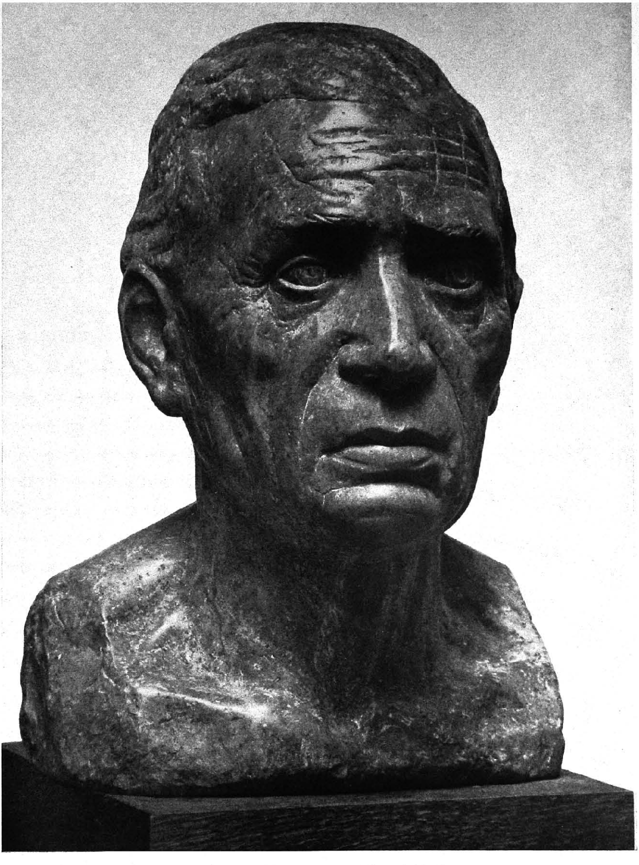


MONUMENT TO SOVIET CAPTAIN OSTAPENKO. BY JENŐ KERÉNYI

BREAD SLICER. BY PÁL PÁTZAY

BUILDERS OF THE FUTURE. BY ZOLTÁN OLCSAI KISS

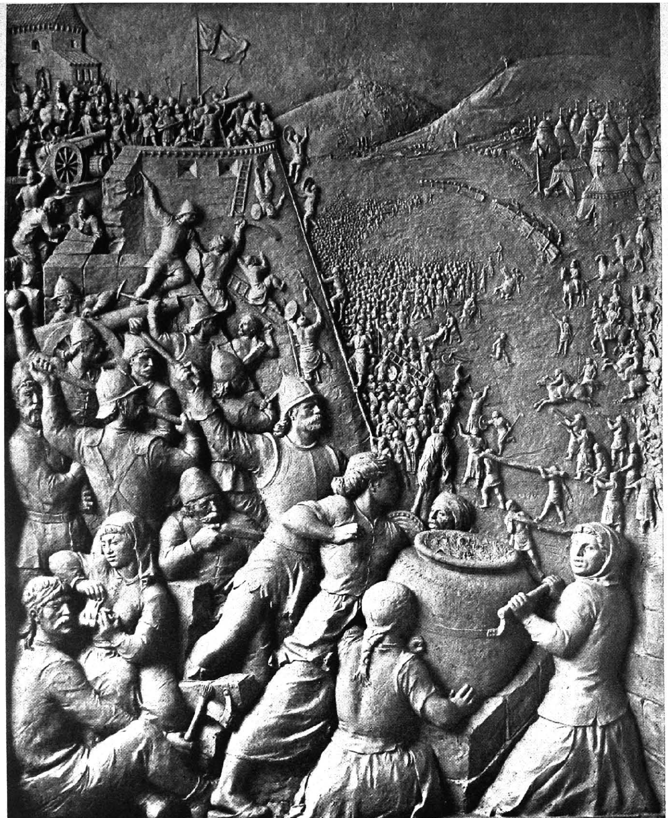
SHEPHERD. BY MIKLÓS BORSOS



JÓZSEF EGRI. BY MIKLÓS BORSOS

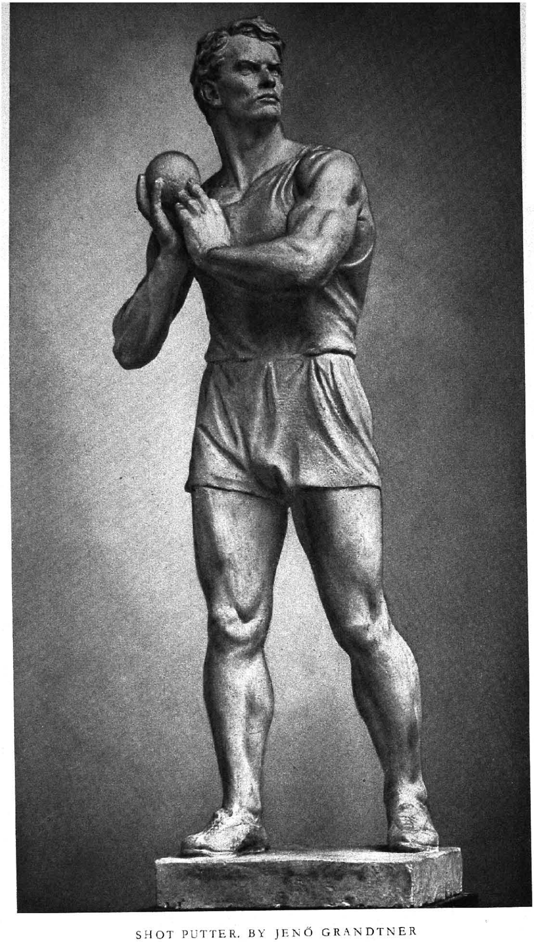
YOUNG GIRL. BY SÁNDOR MIKUS

WOMAN CARRYING A BASKET. BY BARNA BUZI



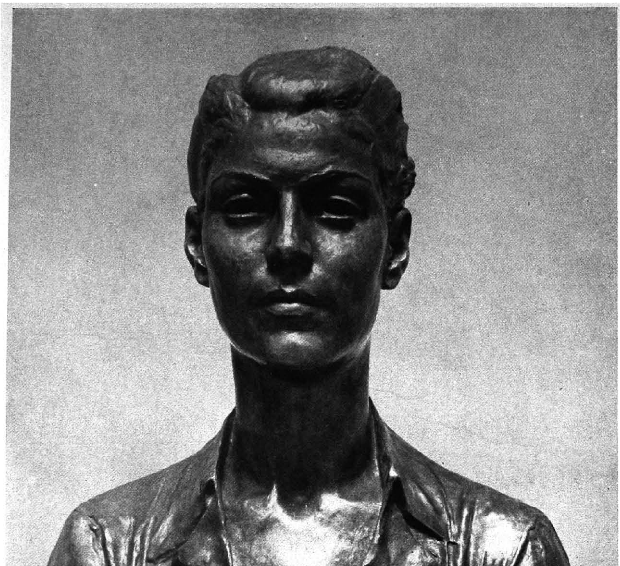
THE SIEGE OF EGER FORTRESS. BY ISTVÁN TAR

HORSEWOMAN. BY ISTVÁN SZABÓ

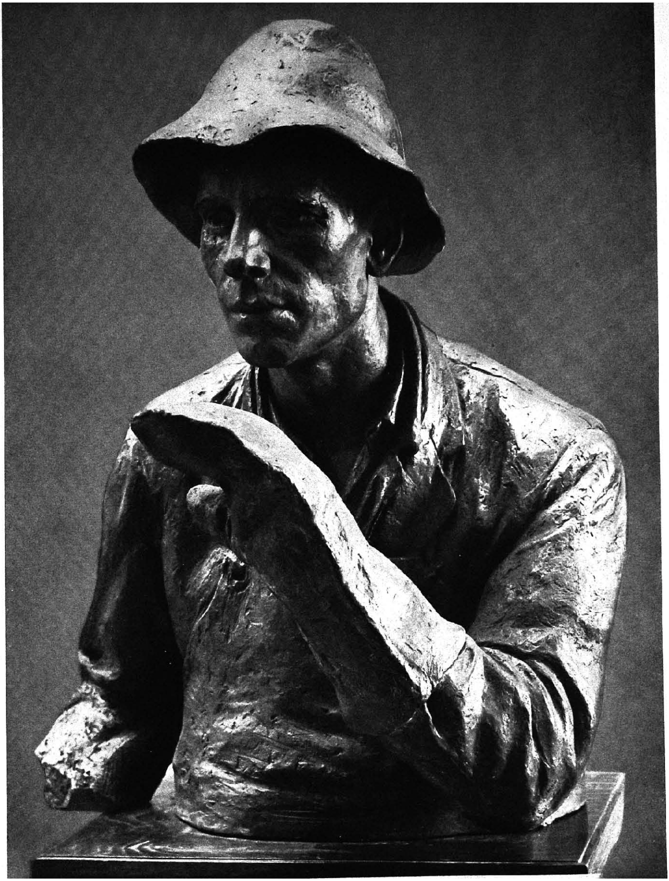


SHOT PUTTER. BY JENŐ GRANDTNER

SOCIALIST ART. BY JENŐ KERÉNYI

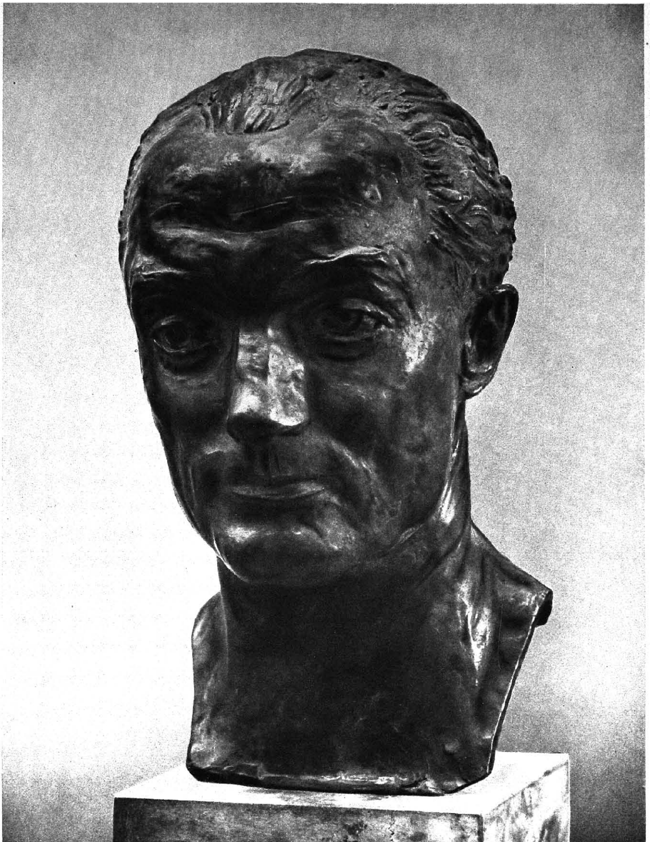


VERONICA. BY LÁSZLÓ MARTON



SMELTER. BY ALADÁR FARKAS

PORTRAIT OF A STAKHANOVITE. BY GYÖRGY SEGESDI

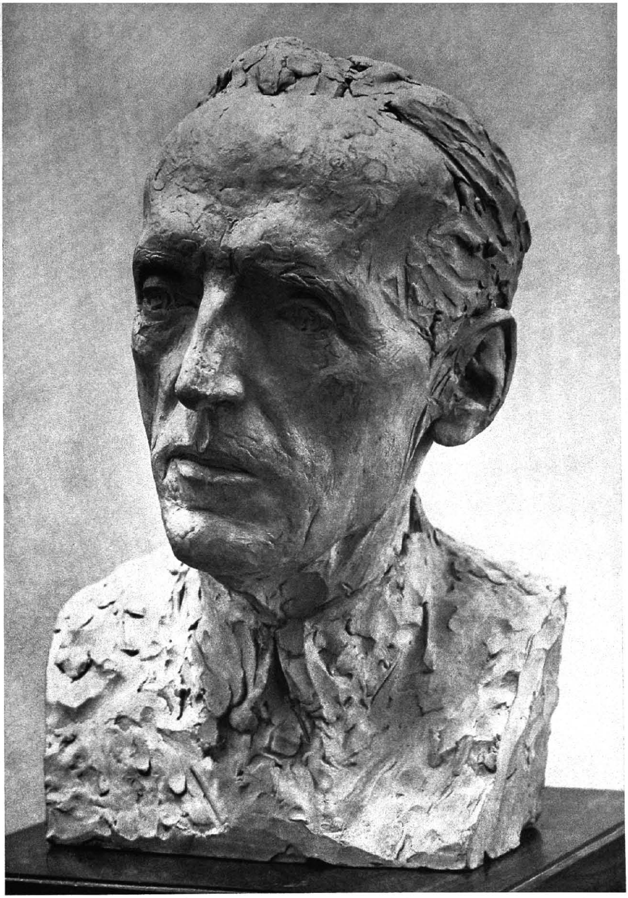


CONDUCTOR JÁNOS FERENCSIK. BY BÉNI FERENCZY

PARADE. BY JENŐ KERÉNYI

MODEL OF THE HUNYADI MONUMENT. BY JÓZSEF SOMOGYI

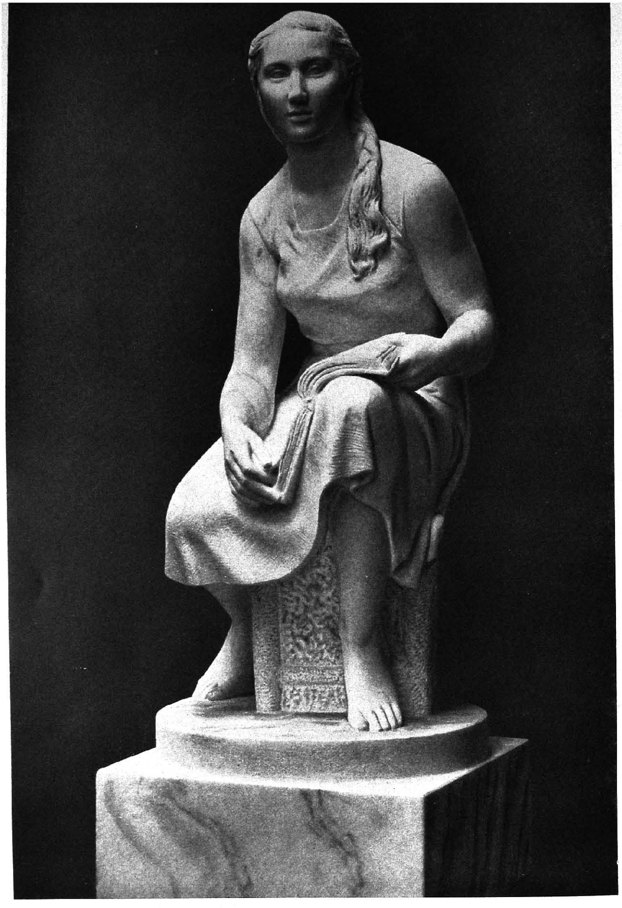
KOREAN BOY, BY JÓZSEF SOMOGYI



BÉNI FERENCZY. BY TAMÁS VIGH

YOUNG AGRONOMIST. BY ÁRPÁD SOMOGYI

FOUNDER. BY JÓZSEF SOMOGYI



GIRL WITH BOOK. BY FERENC KOVÁCS

THE GRAPE-PICKER. BY LÁSZLÓ GARAMI

WE WANT PEACE. BY ISTVÁN KISS

JÓZSEF RIPPL-RÓNAI.
BY SÁNDOR MIKUS

BALZAC. BY JENŐ KERÉNYI

ALADÁR SCHÖPFLIN PLAQUE.
BY ANDRÁS BECK

PROF. FERENC CZEYDA-POMMERSHEIM.
BY SÁNDOR BOLDOGFAI FARKAS

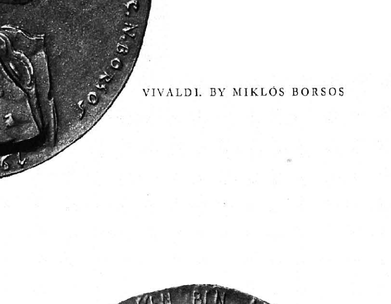
HERCULES SEGERS. BY MIKLÓS BORSOS

REMBRANDT. BY MIKLÓS BORSOS

GENERAL JOSEPH BEM. BY BÉNI FERENCZY

LEONARDO DA VINCI. BY BÉNI FERENCZY

VIVALDI. BY MIKLÓS BORSOS



AVICENNA. BY TAMÁS VIGH

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GOYA. BY BÉNI FERENCZY

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